

"MOSQUE ARCHITECTURE UNDER FIRUZSHAH TUGHLAQ"

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Certificate

This is to certify that the M.Phil Dissertation "Mosque Architecture under Firuzshah Tughlaq" by SEEMA KHAN is the original research work of the candidate, and is suitable for submission in partial fulfillment for the award of the Degree of Master of Philosophy in History.

Dr. GULFISHAN KHAN (Supervisor)

CONTENTS

Acknowledgement Map	
INTRODUCTION:	1-8
<u>CHAPTER-I</u> Evolution of Mosques Architecture in the Islamic World (Middle East)	9-19
<u>CHAPTER-II</u> Evolution and Growth of Mosque Architecture during the Sultanate Period.	20-39
CHAPTER-III Techniques, Binding Material and Decoration of the Mosques Of Firuzshah Tughlaq.	s 40-58
CHAPTER-IV Mosques of the Firuzshah Tughlaq; Architectural style and decoration along with other details.	59-92
CONCLUSION	93-96
Appendices	i-vii
List of Illustrations	
Glossary	viii-xv
Bibliography	xvi-xxiii

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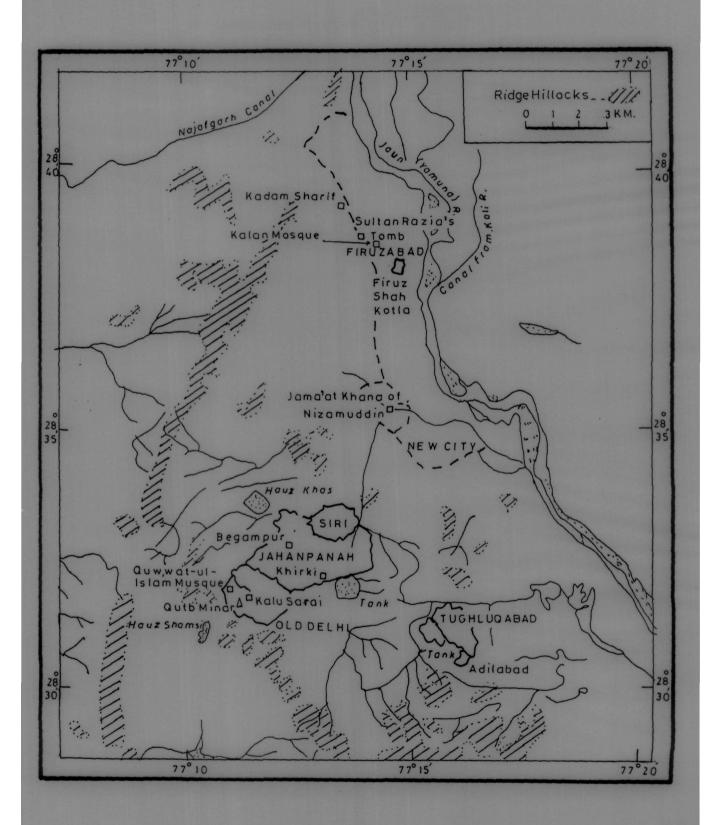
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Introduction

INTRODUCTION

Mosque architecture under Firuzshah Tughlaq is humble step for studying the structure of mosque architecture during the reign of Firuz Shah Tughlaq. The present study to aims and investigate the architectural features and techniques during the time of Firuzshah Tughlaq. The factors responsible for the importance acquired by Firuzshah Tughlaq's mosques have been analyzed. The result of these investigations in this study presents for the first time a connect account of the architectural features of the mosques of Firuzshah Tughlaq. "Masjid", is an Arabic term which means "A place where one prostrates oneself before God" or in other words completely surrenders to God¹. Masjid became Islamic place of worship and an essential feature of the religious life in Islam. It also covered private and social life of the Muslim people. Masjid gradually assumed the character of socio- religious forum. Mostly Madrasas were attached to the mosque. Madrasas were built for the purpose of education.

Towards the close of the twelfth century India saw the arrival of a totally distinct tradition of architecture, the so called 'Saracenic'. Its major characteristics were the use of arch, vault and dome, and the application of lime cement, it also achieve in consequence of lightness and grace that the earlier trabeate construction could not easily match². Its love of light and space and 'simple severity' seems to stand in

¹ Ziyauddin A. Desai, *Mosques of India*, Ministry of Information and Broadcasting Government of India, 1971, p. 1

² Irfan Habib, *Medieval India*, the study of a civilization, Nation book trust, India, 2007, p. 96

sharp contrast to the 'plastic exuberance' of the earlier Indian tradition³.

In India, the first monument to be associated with Muslims as builders were the mosques. The early Muslims, in fact were only soldiers and clerics. They were entirely dependent on the artisans who did not know to build a true arch or radiating arch or vault or dome. The initial (thirteenth century) conflict is best visualized in the earliest mosques that were constructed in India. *Quwwat-ul-Islam* mosque built by Qutbuddin Aaibak in 1197 A.D and another mosque which was built by Qutbuddin Aaibak, *Adhai din ka Jhopra* mosque at Ajmer. These early mosques had to erect 'false' arches and eschew true domes⁴.

They vividly indicate how the various problems of construction subjected to Islamic ideas, designs and methods have not been successfully overcome. The arch and dome for example were not in their true scientific method of voussiors(wedge shaped blocks forming a true arch) and edge to edge placing respectively, but in the prevailing corbel style. Both mosques were built with the material of 27 demolished temples. After the death of Alauddin Khalji, Ghayasuddin Tughlaq established the Tughlaq dynasty in the 1320 AD. Ghiyasuddin Tughlaq and Mohammad bin Tughlaq both were not fond of buildings. The third ruler of Tughlaq dynasty, Firuzshah ascended the throne in the 1351 AD. He was greatly interested in the cultural history of his country. Firuzshah was an enthusiastic patron of the arts and culture repairing resting many monuments.

Tara chand, *Influence of Islam on Indian culture*, 2nd (ed.), Allahabad, 1963, p. 24 Op.cit.

The *Tarikh-i-Firuzshahi* of Shams Siraj Afif mentions eight public mosques which were able to accommodate up to 10,000 worshippers, one private mosque, a hunting lodge called the *Khushaki-shikar* near the northern ridge in Delhi and numerous other large structures⁵. Firuzshah mentioned in his Memoir *Futuhat-i-Firuzshahi* one of the favors of God, gifted on the humble servant, he was enabled to construct works of public utility. I built numerous mosques, *Madaras* and *Khanqas*. Firuzshah was a religious man; he erected many mosques in his dream city Firozabad and in Delhi. The designation of the mosques as the 'House of God'.

Firuzshah Tughlaq constructed different types of buildings in a specific style with the help of his Prime Minister Khan-i- Jahan Junan Shah. Firuzshah Tughlaq erected seven mosques in Delhi. Malik Ghazi Shahna and Zahir Saundhar the chief architects of Firuzshah Tughlaq.⁷

There are seven mosques of Firuzshah Tughlaq:

- Jami Masjid situated at Firozshah Kotla. Firuzshah constructed this mosque in his new city capital in 1354 A.D.
- Kali Masjid this mosque was constructed on the eastern side of Basti Nizamuddin, its eastern gate has an inscription which gives the date of its construction as 1370-71 A.D.

Shams Siraj Alif, *Tarikh-i-Firuzshahi*, (Edt.) M. Willayat Hussain, Calcutta, 1889-91,
 p. 135, Eng. Trns, R.C. Jauhari, *Medieval India in Transition*, New Delhi, 2001, Pp. 96

Also see Firuzshah Tughlaq, *Futuhat-i-Firuzshahi* (Edi.) Sheikh Abdul Rashid, Muslim University, Aligarh, 1904, p.11

Futuhat-i- Firuzshahi, op.cit., p.11

Tarikh-i- Firuzshahi, op.cit., p. 324

- Khirki Masjid, it is built on the northern side of Khirki village, and constructed in 1375 A.D.
- Kalan Masjid, this Masjid is located near Shahjahanbad's Turkman gate, its eastern gate has an inscription which gives the date of its construction in 28th June 1387 A.D.
- Begum Puri Masjid, this mosque is located on Sri Aurobindo
 Marg in Begumpur village, it is constructed in 1387 A.D.
- Kalu Sarai Masjid, it is located in Kalu Sarai, Mahrauli Road, it is constructed in 1387 A.D.
- Qadam sharif and Firuzshah Tughlaq built Qadam sharif and Tomb of Fath Khan his son. In this tomb he erected a mosque and Madrasa and a hauz in 1374A.D. It is located in the locality known as Nabi Karim.

Sultan Firuzshah Tughlaq built many other buildings in Delhi, he built Wazirabad bund, in this bund he erected a mosque but do not find any evidence of this mosque. Firuzshah Tughlaq constructed different types of buildings (mosque) in a specific style. The architectural character is fundamentally different and is a reflection of the political conditions. The materials and method of construction employed by the builders of Firuzshah Tughlaq naturally reacted on the character of the architectural style.

S.M.Azizuddin Hussain, Shams Siraj Afif's Tarikh-i- Firozshahi, A source for the study of monuments of Delhi built during Firuzshah Tughlaq's reign, (Edt.) Shahabuddin Iraqi. CAS, Department of History, A.M.U. 2008, Pp. 207

Abha Rani, *Tughalq Architecture of Delhi*, Bharti Prakashan, Varanasi, 1991, p. 91
Percy Brown, *Indian Architecture (Islamic Period)*, D.B. Taraporevala, Delhi, 1956, p. 23

In the random rubble masonry, additional measures were adopted to give it strength and stability by buildings (mosques) portions thicker at the base than at the top, an expedient which gives the illusion of greater power, although no such angle of batter is really structurally necessary. This effect of slope is emphasized in many of the example by the attachment of tapering turret buttresses at the quoins, and by projecting conical bastion like towers crowned with low domes from the four corners of the building. In certain parts of the buildings, features like lintels, doorposts and pillars were formed of roughly dressed monoliths. The uniqueness of Khirki and Kali mosque plan lies in the four inner courtyards and large spacious aisles on all sides without the formal disposal of a sanctuary.

Most important features of these mosques are:

- Prayer hall wall or Qibla has five arched facade and side walls have three arched facade.
- Four arched construction of each bay in imitation of the traditional *Chahartaq* of Iranian art, Vaults being in the phase of transition.
- Stone Chhajja supported on bracket stone protecting the arched facades on all sides.
- An extremely high plinth containing a full fledged story in the basement and a high flight of steps leading to the entrance.
- Rubble and Mortar construction with a large scale use of stone pillars in the interior.

- Tapering turrets attached to the quoins of gateway, batter on external walls and conical bastions at the corners.
- Division of cloisters and sanctuary into square bays roofed by cupolas and there is no other dome. ¹⁰

The decoration was negligible and mostly molded in plaster instead of any carving of the stone. The structures so formed looked somewhat dull and, somber with a colour scheme of monochromes.

These monuments have stood the vagaries of time and a lot of damage has happened to the structures because of weathering etc. it is sad to see them broken, decaying, dilapidated and vandalized today, where were once the corridors of power, and grandeur.

The source material used in the preparation of this work falls broadly under the categories.

- (a) Contemporary Persian sources.
- (b) Modern works in English and Urdu.

The contemporary sources like *Futuhat-i-Firuzshahi* of Firuzshah Tughlaq and *Tarikh-i-Firuzshahi* (1375 A.D) of Shams Siraj Afif do not given much information about the mosques which were constructed during the reign of Firuzshah Tughlaq. *Futuhat-i-Firuzshahi* mentions that he was fond of constructing buildings. Information in the contemporary source the *Tarikh-i-Firuzshahi* of Shams Siraj Afif has given much information about Sultan Firuzshah Tughlaq. The author of *Tarikh-i- Firuzshahi* born at Amroha (Punjab) in the year 756 A.H/ 1356 A.D. This birth year has been worked twelve years of age when Asokan pillar was being transported at Delhi

R.Nath, History of Sultanate Architecture, New Delhi, 1978, p. 69

after their removal from Topra. Afif also gives detail about Khan-i-Jahan Maqbul and Khan-i-Jahan Junan Shah (son of Maqbul). Firuzshah constructed many mosques and other buildings with the help of his Prime Minister Khan-i-Jahan Junan shah and also provides help of his Prime Minister Khan-i-Jahan Junan shah and also provides information about the chief architect (Malik Ghazi Shahna) of the Sultan Firuzshah Tughlaq.

Ziyauddin Barni's work *Tarikh-i- Firuzshahi* is the other source of information for the history of Firuzshah's period and did not give much information about the buildings of Firuzshah. However Ferishta in *Tarikh-i-Ferishta* throws valuable light on the history of the buildings of Firuzshah Tughalq. A large number of public works were constructed during his reign.

Another important valuable source of information is anonymous work Sirat-i- Firuzshahi also gives information. This work gives a lot of information about Asokan pillar also which was brought from Topra during the period of Firuzshah Tughlaq.

Timur in his memoir *Malfuzat-i-Timur* has mentioned about the Jami Masjid of Firuzshah Tughalq. *Qiran-us-Sadain* of Amir Khusrau and *Sharh-i-Qasaid* of Badr chach also deserve mention about the buildings of Firuzshah Tughalq.

In the contemporary and primary sources we have not found any information regarding the building material, decoration and techniques of the buildings of Firuzshah Tughlaq. But among the local writings (Secondary or Modern Sources) some books are worth mention and have given detailed information about the mosques of Firuzshah Tughalq.

- Asar-us-Sanadid by Sir Syed Ahmad Khan.(urdu)
- Monuments of Delhi, Vol.1, 2 and 3, by Maulvi Zafar Hasan.
- Mosques of India by Z.A. Desai.
- Indian Architecture (Islamic period) by Percy Brown.
- *History of Sultanate Architecture* by R. Nath.
- Sultanate Architecture of Pre-Mughal India by Elizabeth Schotten Merklinger.
- Tughlaq Architecture of Delhi by Abha Rani.

All these books are valuable source to know the history of architecture in medieval India.

Archeological and Epigraphically source:

Another important source for mosque architecture is provided by the archaeological and epigraphical data. mosques of the Firuzshah Tughlaq and inscriptions which are inscribed on the eastern gate of the mosques are the earliest sources regarding the mosques of Firuzshah Tughlaq. One such inscription is the found on the eastern gate of *Jami Masjid* at Kotla. Firuzshah reveals of its construction in 1354 A.D. Another inscription found on Kali Masjid situated at Nizamuddin area and constructed in 1370-71 A.D with the help of Khan-i-Jahan Junan Shah, Prime Minister of Firuzshah Tughlaq.

Archaeological sources are worth mentioned:

- The archaeology and monumental remains of Delhi by Carr Stephen.
- Delhi and its neighborhood by Y. D. Sharma.
- A memoir on Kotla Firozshah by J.A.Page.

These are the sources which I have consulted for giving shape to my work.

Chapter - I

CHAPTER - I

Evolution of Mosques Architecture in the Islamic World (Middle East.)

Significance of the Mosques; 'Islam,' frequently translated as "submission" (though 'unconditional surrender' comes nearer the semantic content of the word in Arabic), is a contractual relationship between man and God, where a man acknowledges the governorship of God, a recognition that logically entails his own vassalage or slavehood. It also means 'acceptance to the will of God'. The word 'Islam' must be considered in conjunction with the fairly common use of the verb 'aslama' in the two meanings which merged in to one an other, 'surrender to God' (an inner action) and 'profession of Islam'. Islam is a 'Call' from God, which must prohibit from the falsehood 2 and which places whoever receives it 'in a light from his Lord'3. The message of Islam was propagated by the Prophet Mohammad (PBUH), to the entire mankind. This message of peace had changed the life of the nomad Arabs and brought them from the darkness of ignorance (Jahilliyat) in to the enlightenment⁴. Literally, Islam means 'Devotion to God,' more specifically to Allah, the only one God. Those who practice such devotion and submit themselves to the will of Allah are Muslims.⁵

George Michell, Architecture of the Islamic world, Thames and Hudson, London, 1978. p. 15

² Al- Quran, chapter. LXI, Verse .7, Eng. Trns. Abdullah Yusuf Ali, Vol.3, Lahore, 1937-38

³ Ibid., XXXIX: 22

Encyclopedia of Islam, (edi.) E.Van Donzel, B.Lewis and C.H. Pellat, Vol.4, Leiden, E.J. Brill, 1978, p. 171

Markus Hattstein and Peter Delius, *Islam Art and Architecture*, Konemann, p. 9

"Islam is based upon the teachings of *Quran* and *Sunnah* of the Prophet Mohammad (PBUH)." Islam is the profession of belief in One God and in the Muhammad as his Prophet, to whom God has revealed his message for the mankind as it is described in the Quran. There are five basic and main duties (*farz*) of Islam, as well as the use of classical Arabic for all religious bond of the Muslim community, as the Holy Quran is also in the Arabic language. There are two parts of the faith (*Iman*) of Islam called Din.

(1) Iman-i-Mufassal means belief

The believers should have unquestionable confidence in the *Iman-i-Mufassal*. There are six articles of faith.

- Belief in One God called Allah.
- Belief in the revealed Books.
- Belief in His Prophets.
- Belief in the Day of Judgments (*Qayamat*).
- Belief in the Decrees of God (absolute order of God).
- Belief in His Angels.⁷
- (2) Amal or Iman-i-Mujamal/Ibadat- there are five practices in Islam.
- (i) <u>Kalima- La Illaha Illalah, Mohammadur Rasul Allah-</u>Means, There is no God except 'ALLAH' and Mohammad(PBUH) is His Prophet (Prophet means *Nabi* or *Paighamber*).

⁶ Ibid.

⁷ Encyclopedia of Islam, Vol.4, op. cit., Pp. 171-172

- (ii) Namaz (salat in Arabic) (To offer five times prayer in a day.)
- (iii) Roza (To perform thirty days fast in the month of Ramadan.)
- (iv) Zakat (The Payment of legal Alms)
- (v) Hajj (To go for Pilgrimage to Mecca, at least once in a life time.)

Namaz is the most important worship (Amal or practice) which is performed by a Muslim five times a day, through the simple doctrine of absolute monotheism. Muslim religious consciousness should be identified with intense feelings of absolute submission to the Almighty Allah of the entire dependence of His grace. The prayer, (salat) in Arabic, Namaz in Persian (the language of the ruling elite and official communication) is a devotional service whose performance is compulsory (Farz) for every Muslim, five times a day.

- FAJR, Namaz (performance of prayer at the day-break in early morning)
- **ZUHR**, Meridian, (when the sun begins to set.)
- ASR, Afternoon (mid way between Zuhr and Maghreb.)
- *MAGHRIB* Evening *Namaz*.
- ISHA- Night Namaz.

Importance of the Namaz:-

'The truth believers both men and women, are friends to each other. They enjoin what is just and forbid what is evil, they attend to their prayers and pay the alms-tax and obey Allah and His apostle. On there Allah will have mercy. He is might and wise.'', 9

Desai, Z.A., *Mosques of India*, Ministry of information and broadcasting government of India, 1971, Pp. 7-8

Al-Quran, chapter, IX, Verse, 71, op. cit.

These timings are precisely denoted by a call to prayer (Azan) by the Muezzin (caller of azan) there are some additional prayers like the Friday prayer and Eid Prayers. To perform the Namaz, it is necessary that clothes and body of the worshippers (As much as the praying place) should be clean therefore, it is preceded by Wazu (ablution means the act of washing oneself) of face, hands and feet. It is performed on mat, it is called Ja-i-Namaz or Musallah, and it is performed only in Arabic language. In various prescribed postures, facing towards the Qiblah (Kaba) which is situated in Arabia, it is led by Imam (prayer leader). 10

Namaz, it is obligatory for every Muslim, it can be performed any where, privately or in a mosque, but worship in a mosque (particularly to offer *farz namaz*) is ordained to be more meritorious (deserving praise).

Thus it has been predetermined:

"The prayers of a man in his own house are equal to the reward of one prayer, But prayers in a *Masjid* near his home are equal to 25 prayers and in a Jami Masjid they are equal to 500 prayers, and in Jerusalem (i.e. in the Al-Aqsa *masjid*) 5000 and in my *Masjid (Masjid-un-Nabi at al-Medinah)* 50,000 and at the Kaba (at Mecca) 1, 00,000".¹¹

The mosques, or the prayer house of Islam, became a symbol of sublimity and purity and above all, of one pure devotion.¹² One definition of a mosque could be a building erected over an invisible axis, an axis which is none the less the principal determinant of its design. The Muslim world is spread out like a gigantic wheel with Mecca as the

Desai, Z.A., Mosques if India, op. cit.p.8

Desai, op. cit., Pp.8-9

T. P. Hughes, A dictionary of Islam, Vol.1, Delhi, 2004, p. 333, also see Nath. R, Mosques Architecture (From Medina to Hindustan, 622-1654 AD), Jaipur, 1994, p. 3

center, with lines drawn from all the mosques in the world forming the spokes.¹³

Therefore the Arabic term 'Masjid', 'a place where one prostrates oneself' (through worship) in front of God and in the other words, completely surrenders to God.¹⁴

In Spanish 'Mezquita', Italian 'Moschea', German 'Moschee', French 'Mosquee' and in English. Mosque or Mosk. Masjid became Islamic place of worship and an essential feature of the religion of Islam. It also covered the private and social life of the people. Besides the Masjid gradually assumed the character of a socio- religious forum. The Maulvis and Muftis issued fatwa on social as well as religious matters in the mosque. The Jami masjid (Friday Mosque) of a town was meant for weekly assembly (Jumah) of the whole Muslim community. Khutba (Friday sermon) was read by Imam or Sultan. Sultans and Governors began to use it for political announcements, along with Khutba. Mostly Madrasas were attached to the mosque. Madrasas (schools) was built for the purpose of providing education and these Madrasas were the learning centers of knowledge.

Prophet (*Hazrat*) Mohammad (PBUH) did not allow the women to attend the public prayers in a Mosque. But it was pronounced better for them to offer prays in Private particularly at her house.

Do not prevent your women from coming to the mosques, but their homes are better for them (and they must stay at home).¹⁶

George Michell, Architecture of the Islamic world, op. cit., p. 16

¹⁴ C.E. Bosworth, E. Van Donzel, B. Lewis and C.H. Pellat, *Encyclopedia of Islam*, Vol.6, Leiden, E.J. Brill, 1991, p. 644

¹⁵ Ibid., p. 644

¹⁶ T.P Huges, A Dictionary of Islam, op. cit., p.330

In order to regulate public charities, *Bait-ul-mal* (Treasury of the public) was also established in the *Jami Masjid* of a town. It must be noted that the ruler of a Muslim state is not allowed to use money of the *Bait-ul-mal* for his personal expenses, but it could be used for public welfare. The following income of the state is deposited in *Bait-ul-Mal*.¹⁷

- (1) Zakat- it is the legal tax imposed upon land, personal and merchandise which after deducting the expense of collection, should be expended for the in support of poor and destitute people.
- (2) Khums- the fifth share of spoils or the war booty.
- (3) State tax on the produce of mines and treasure trove.
- (4) Property for which there is no Owner.
- (5) Jazia-levied on non-Muslims for the security of their life property.

The development of the mosque architecture before the construction of the Dome of the Rock, the major monumental remains are only from the first years of the eight century at Medina, Jerusalem, and Damascus. ¹⁸ However in this way gradually, 'Masjid' assumed a dominating importance in Islam. The Holy Quran thus laid down:

"The mosques of God

Shall be visited and maintained

By such as Believe in God

And the last day, establish Regular Prayers, and fear

None (at all) except God.

It is they who are expected to be on True guidance". 19

Desai, Mosques of India, op. cit., p. 5

Richard Ettinghausen and Oleg Graber, *The Art and Architecture of Islam*, Leiden, 1985, p.35

¹⁹ Al-Quran, Chapter. IX, Verse, 18, op.cit.

A famous and oft-inscribed *Hadith* authenticated by al-Muslim also represents the overall importance of mosque. In this *Hadith* the Prophet Mohammad (PBUH) had said,

"He who built a mosque for Allah,
Allah would build a house for him like it in paradise". 20

As far as later architecture is concerned, the major contribution of early Islam in Arabia was the development of a specifically Muslim *masjid* or mosque. All mosques are very important in Islam but there are some Mosques having much more importance in Islam. The following are some most crucial mosques having their unique identities.

Mecca and transformed it into the *Qibla* (place towards which prayer is directed from all over the world). It is also called *Baytul-Allah* (The House of Allah).²¹ The *Kabah* stands in an oblong square, two hundred and fifty paces long, and two hundred broad, none of this sides of which runs quite in a straight line, though at first side the whole appears to be of a regular shape. This open square is enclosed on the eastern side by a colonnade; the pillars stand in a quadruple row; they are three deep on the other side, united with pointed arches, every four of which support a small dome, plastered and whitened(the *Kabah* is black washed in colour) on the outside. These domes are one hundred and fifty two in number. Along the whole colonnade, on the four sides, lamps

Al-jami-us-sahi of Imam Muslim, Eng. tr. by Abdul Hamid Siddiqui, Sahih-Muslim, Vol.4, Lahore, 1987

Richard Ettinghausen and Oleg Grabar, *The Art and Architecture of Islam*, op. cit., p. 20

are suspended from the arches. Some are lightened every night, and all during the nights of Ramadan.²²

- (2) Masjid-un-Nabi at Madina, it is Prophet's Mosque, which was built by Prophet Mohammad (PBUH) himself in 622 A.D. It is first Mosque of Islam. It is built with the same technique as applied in the other mosques.²³
- (3) Masjid-al-Aksa or Al-Aksa Masjid at Jerusalem it is erected by Soloman, called also Al-Bait-ul- Muqaddas(the holy house) also known as Qubbat-al-sakhrah (the rock), from which it is believed Prophet Muhammad ascended to heaven on the occasion of his celestial journey(Meraj).²⁴(al-Ishra)

The history of the mosque in the early centuries of the Islam shows an increase in its sanctity, which was intensified by the adoption of the traditions of the church and especially by the permeation of the cult of saints.²⁵ The main features of mosque are that a preacher (to give religious talk in a Public place or Imam) delivers an address to the congregation from a pulpit (*Minbar*) raised by the side of the prayer Niche (*Mihrab*) which is an arched recess set up into the western wall of sanctuary.²⁶

Essential feature of the Muslims prayer is that it indicates the direction (*Qibla*) towards which all Muslims must turn their faces while offering prayers, this distinction of Being the *Qibla*-the spiritual centre of the Muslim community- a goal leading to the greatest good as well as unity of purpose was conferred at the *Kaba* in in the holy city of Mecca. It has

²² T.P. Huge, A Dictionary of Islam, op cit., p. 346

²³ Encyclopedia of Islam, Vol.6, op. cit., Pp. 647-49

²⁴ Op. cit., p. 345

²⁵ R. Nath, *Mosque Architecture*, op. cit., p. 39

²⁶ Encyclopedia of Islam, Vol.6, p.654, also see Desai. Z.A, op. cit., p.13-14

to be assured that, in the Mosque; the *Mihrab* must correctly point to the direction of Mecca.

Prophet Mohammad (PBUH) had migrated to Medina in 622 A.D (Hijrat from the Holy city of Mecca to Medina therefore from 622 A.D Hijra Era starts and his migration from Mecca to Medina is called 'Hijrat'. It marks the beginning of the Muslim era known as 'Hijri'). He felt that the unavoidable need of a particular house of prayer for the believers the Muhajirin and Ansar both, so he decided to lay foundation of a mosque at Quba near Medina.²⁷ Thus he laid the foundations of the first mosque of Islam. It is situated at Quba near Medina; its walls were made of rough stones and mud-bricks. It was surrounded on all sides by residential houses except the western wall. Hujras or residing chambers are built on both the sides of the courtyard. Ornamentation regarding the construction of the mosque was strictly prohibited.²⁸ In the beginning the mosque architecture was quit simple. It consisted only of a courtyard encircled by a wall.

Mihrab is an apse (In the shape of a semicircle), niche or arch in the centre of the wall (of the mosque) which marks the directions of the Qiblah (Kaba) and which the congregation faces while praying.²⁹ Mihrab is the central Point of the Qiblah wall. When the Imam leads the prayer, he takes his position in front of it. Mihrab was not there in the early mosques of Islam but it was added later on. But Mihrab has been found in the tombs of Madina.³⁰

²⁷ Encyclopedia of Islam, Vol.6, op. cit., p. 645

²⁸ Ibid., Pp.646-47, R. Nath, op. cit., Pp.15-16 ²⁹ Desai, *Mosques of India*, op.cit., Pp.12-13

³⁰ Encyclopedia of Islam, Vol.6, op. cit., p. 654

Minbar/Pulpit is a staircase of three steps, made of wood or masonry of brick or stone, attached to the Qiblah wall, located in one side with the Mihrab. Khutba (sermon) is recited from it.

Hence the 'Minbar' was the invention of a Madina, by the men of the 'Banu Najjar' the pulpit (Minbar) assumed its present form from about (709 A.D) during the artistic age of "Caliph-al-Walid." Mihrab and Minbar are two indispensable and essential features of mosque architecture. There may be differences in forms in accordance with the availability of the building material and stylistic variations, but they have necessarily to be incorporated in the prayer hall (liwan) in all mosques throughout the world. 32

The *chahar-taq* of the fire temple of the Sassanian period was a square structure having four arches on the four sides, supported on the four pillars or piers, covered by a dome. The whole of it, as a single element, was adopted and absorbed in the mosque architecture and as its most important part, became the Nave ('Bahu' called by R. Nath) or the central square hall of the main sanctuary ('Liwan'). It contained the Mihrab and Minbar.³³

According to some authorities, the *Minaret* was borrowed from the Syrian church initially in a purely architectural way; it was soon taken pressed into service for the purpose of Azan call- a most natural thing to do. In the beginning, the mosque structure was quite simple. It consisted only of a courtyard encircled by a wall. It was, in fact, modeled after the Prophet's house in Madina, which consisted of a courtyard surrounded by a brick wall, with residing chambers and out houses.

³¹ R.Nath, Mosque Architecture, op.cit., Pp.37-38

³² Desai, op. cit., p. 14

³³ Mosque Architecture, op.cit., p. 33

The first military campaign of Sultan Muizuddin Bin Sam towards India in 571A.H/1175A.D. He attacked the Carmathians of Multan and captured it. But after some time they had regained their position, after it Turkish came again in India and captured Delhi in 1192 A.D. (in the 2nd Battle of Tarain).³⁴ With the establishment of Delhi Sultanate, there were many changes took place in various aspects of life, like political, social and especially the cultural life of India. Mosques, *Madrasas*, *Dargahs*, *Sarais*, Shifakhanas (Hospitals), *Baolis*, and Dams etc were constructed.³⁵

35 Ibid., Pp.170-171

Mohammad Habib, Khalid Ahmad Nizami, A Comprehensive History of India, Vol.5, Peoples publishing house, New Delhi, 1982, Pp. 157-158

Chapter - II

CHAPTER-II

Evolution and Growth of Mosque Architecture during the Sultanate period.

Part I

In India, the history of mosque architecture does not go back beyond the last decade of twelfth century A.D, while literary evidences testify to the presence even of congregational mosques in the early Muslims settlement. However, no substantial physical trace of such a Mosque has been found so far. The Ghurids occupation of Delhi in 583A.H/ 1192A.D marked the beginning of Muslim rule over northern India, and their choice of Delhi as court residence made it the center of Indian Islamic political, religious, and cultural life until the sixteen century.²

In India, the first monuments to be associated with Muslims as builders were mosques. In the earlier stages, the builders were facing serious problems in the matter of structural and architectural forms, building-material and the system of ornamentation. Hence the Turks who came to India and for the building purposes, they depended upon the local artisans to work completely in the traditional Islamic style and design, therefore they also adopted in the new indigenous style technique which was quite different.³

¹ Z.A, Desai, *Mosques of India*, Ministry of information and broadcasting government of India, 1966, p. 14

Anthony Welch and Howard Crane, *The Tughlags: Master Builders of the Delhi Sultanate*, Magarnas-1, 1983, p. 123

Elizabeth Schotten, Sultanate Architecture of pre-Mughal India, New Delhi, Pp. 20-21, also see C.E. Bosworth, E. Van Denzel, B. Lewis and C.H. Pellet, Encyclopedia of Islam, Leiden, E.J. Brill, 1991, p. 691, Desai, Z. A. Mosques of India, p. 15

The building material in India mostly being of stone, the method of construction was conveniently trabeate, that is simple pillars and lintels, and all of stone bearing typical Hindu designs and figures were reassembled and rearranged around a court to erect a spacious mosque.⁴ There was no arch or dome or any other characteristic mosque feature, but it was Aibak who added an arcade in 1199 A.D on the façade of the western colonnade, composed of a central arch, flanked on either side by the two subsidiary arches. Thus a formal sanctuary (*Liwan*, pillared cloisters of a mosque) was made up of the Iron pillar and was planted just in front of the central arch.⁵ Moreover, such architectural and structural forms as the dome, the minaret, the help domed portal, the system of different types of pendentive for resting the circular dome and lower square area and the like were the essential parts of the new style.⁶

Its scheme of decorations was confined to surface ornamentations. The *Arabesque* (decoration with fanciful intertwining of the ornamental elements) and the floral patterns of multiple designs, inscriptions in different scripts, enamel tiles of various colours, gilding (a layer of gold). Painting, inlay and Pietra-dura and the sculpture of the human forms or any other animal objects are prohibited by the Islam. However the whole plan was a mere patch work, more determined by the ready made site and material than by a pre-conceived plan and design of the mosque. As mentioned above the early Muslims were having only soldiers and clerics (old

⁴ Abha Rani, *Tughlaq Architecture of Delhi*, Varanasi, 1991, p. 24

⁵ Encyclopedia of Islam, Vol. 6, op.cit. p. 691

R.Nath, History of Sultanate Architecture, Abhinav Publications, New Delhi, Pp.16-17

Desai, Z.A. Mosques of India, op. cit., Pp. 27-28

fashioned), the artisans were having no knowledge that how to build a radiating arch or vault or dome.⁸

Hence, the arches of this arcade are corbelled and bear a distinct ogee to which R. Nath had the given term "gavaska." It is thus conflict between the two styles, foreign and local, that indicates the first phase of Indo-Islamic architecture as a whole of which the mosque architecture is an important part. It was gradually overcome and the story of this process of removing the uncertainty of the earlier phase through a happy fusion of these two seemingly opposite systems into one homogeneous style, achieved with varying success in different periods of time.

The surviving Muslim monuments date only from the last decade of the twelfth century A.D, when Muslim rule was firmly established over some parts of Northern India and Prithviraj Chauhan was defeated by Mohammad Bin Sam also known as Mohammad Ghauri. Hence right from this period the Islamic building art had already achieved perfection in the other Islamic countries. In India the first monument was built by Muslims, was mosque.¹⁰

QUWWAT-AL-ISLAM MOSQUE

The continuous history of the mosque architecture during the establishment of Muslim rule in India begins with the *Quwwat -al-Islam Mosque*. The first mosque constructed on the Indian soil is the Quwwat-al-Islam (the power of Islam) mosque constructed by Qutb

Elizabeth Schotten, Sultanate Architecture of Pre-Mughal India, op. cit., p.23

⁹ R.Nath, *History of Sultanate Architecture*, op. cit., Pp.16-17, Desai, *Mosques of India*, op.cit., p.16

Encyclopedia of Islam, Vol.6, op. cit., p.692

al-Din Aibak.¹¹The plan of the Quwwat-al-Islam mosque is a classical hypostyle, while its great minar is based on Ghurid prototypes. Although the 470 columns used in the construction of the mosque came from dismantled Hindu and Jain temples in the area.¹²

As the truth recorded in the inscription is carved on its eastern gateway. It is the earliest mosque of Delhi Sultanate. It was designated the *Quwwat-al-Islam* mosque (The might of God) it is first mosque of India, after the establishment of Muslims. It was completed in 1197 A.D. by Qutb-al-din Aaibak who was a slave of Mohammad Gauri and commander of his army and Governor of his recently conquered Indian territories.¹³

The initial disagreement is best visualized in the earliest Mosques that were constructed in India, for example, the "Quwwat-al-Islam"; its inscription on south pier of the central arch bears the date of its completion on 20th of Zil Qada of the year 594A.H /1197 A.D. The plinth of the principle Hindu shrine was selected by Aaibak for the site of the proposed Jami Mosque. The inner colonnades were also not much disturbed and material of the demolished temples was freely utilized. It largely consisted of exquisitely sculptured pillars, lintels and corbelled and lanterns ceilings. ¹⁴ These conditions clearly indicates that how the various problems of construction subjected to

¹¹ Encyclopedia of Islam, Vol.6, Pp.688-689

Anthony Welch and Howard Crane, *The Tughlaqs: Master Builders of the Delhi Sultanate*, op. cit., p. 124 also see Sir Syed Ahmad Khan, *Asar-us-Sanadid*, Vol.3, New Delhi, 1990, Pp. 387-388, Percy Brown, *Indian Architecture (Islamic Period)*, op.cit., Pp. 23-24, Abha Rani, *Tughlaq Architecture of Delhi*, op.cit., Pp. 24-25

Sir Syed Ahmad khan, *Asar-us-Sandid*, op. cit, p. 388, also see *Encyclopedia of Islam*, Vol.6, P. 691, Abha Rani, op.cit., p. 24, Elizabeth Schotten, *Sultanate Architecture of pre-Mughal India*, Pp. 19-20, Percy Brown, op.cit., p. 23

¹⁴ R. Nath, *History of Sultanate Architecture*, op. cit., p.10 also see Desai, *Mosques of India*, op. cit., p. 27

Islamic ideas, design and methods have not been successfully over count the arch and dome, for example, were built not in their true scientific methods of voussoirs and edge to edge placing respectively but in the prevailing corbel style.¹⁵

After the establishment of Sultanate period, second mosque was built at Ajmer, it is called Ardhai-Din-ka-Jhonpra mosque. It is founded by Outbuddin Aaibak but it was expanded by Iltutmish in 1230A.D. Originally it was constructed in 1199A.D. 16 Adhai-din- ka jhopra mosque also have similar structural features, but it surpassed the Delhi mosque in the general effect produced by the perfect balance of its different parts. It was also having a better workmanship. There are some minor variations, represented by two small fluted minarets and an engrailed arch*. 17 Right from this time it would seem that the Islamic forms and pattern had slowly but steadily stared to assort. Ardhai din ka jhopra mosque was also constructed on the site of a Hindu temple; it was a great Vaisnava temple, which flourished as late as the twelfth Century A.D. 18 When Ajmer was occupied by the Muslims, and it fell victim to their iconoclastic enthusiasm and was demolished. Sufi Saint Moinuddin Chishti had been lived there for a considerable time and had a small following. 19 Many important features of the structure attest that the main mosque was built by Iltutmish.

Desai, op.cit., p.28

Elizabeth Schotten Merklinger, Sultanate Architecture of Pre-Mughal India, Pp.38-39

¹⁷ R. Nath, *History of Sultanate Architecture*, op. cit., p.15 * Foliated arch.

Mohammad Habib and K.A. Nizami, *A Comprehensive History of India*, Vol.5, op. cit., p.154

Desai, op.cit., Pp. 21-22

Similarly, the structural expedient of covering a square building with a circular dome through one or more phases of transition represented by squinches and intersection of arches was new to the Indian artisans. The improvised and uncertain character of Delhi and Ajmer Mosques indicates an unsuccessful attempt in finding as satisfactory solution to these problems.²⁰

The earliest appearance of Islamic architecture in India and referred to as the Imperial style, Indo-Islamic may be divided into few phases corresponding to the few Turkish state which prevailed in Hindustan from the twelfth Century to sixteenth centuries. They are designated as below.

- Slave Dynasty (1191-1246 A.D.)
- Khalji Dynasty (1290-1320 A.D.)
- Tughlaq Dynasty (1320-1413 A.D.)
- Sayyid Dynasty (1414-1444 A.D.)
- Lodi Dynasty (1451-1557 A.D).²¹

The screens of five arches in *Quwwat-al-Islam* mosque testifies unmistakably its constructions by the builders who were acquainted with corbelling method of the Trabeate order and who did not know the Technique of radiating arch. The arches therefore, are constructed on the same principles, on which the *Mandapa* (arch) of the Hindu temple.²² The Ogee arches also came through the builders. It has no relations to the pointed arch of the Muslim monuments. It is characteristically the curve of the *Chaitya* window and the *gavaksa motif* which was very well knows to the indigenous builders. The

²² Ibid., Pp.10-11

Elizabeth Schotten, op.cit., Pp. 20-21

Percy Brown, *Indian Architecture (Islamic period)*, op. cit., p. 9

piers of these arches, built up of various red and gray sandstone.²³ Quartos and black stone have been decorated with carved inscriptional designs as *kufic* and *Naskhi*, mostly being *Quranic* verses inscribed and with the "wave" designs of in numerous forms running vertically,²⁴ the flow on the carved stone surface as rhythmically as the Arabic inscriptions. A slight change in the architectural style is noticeable, but structurally, in the matter of arch constructions; the indigenous style was still dominant.

The Ogee arch shape of the entrance gateway is missing from the arches of screen, which are similar to Iltutmish's arch at *Qutb Minar* in Delhi except for the cusped*. ²⁵ *Qutb Minar* was built as a symbol of the victory of Muslims over India. Shams Siraj Afif had mentioned in the *Tarikh-i-Firuzshahi* (1380 A.D) that it was completed by Shamsuddin Iltutmish. ²⁶

Sultan Firuz Shah Tughlaq and his Building activities: Sultan Firuzahah Tughlaq also mentioned in his autobiography known as the *Futuhat-i-Firuzshahi*, recorded that:-

"Again, by heavenly direction I was led to repair and rebuild the edifices and structures of former kings and early nobles which had fallen into decay from lapse of time giving the restoration of these buildings the priority over my own Building works, the *Masjid-i-Jami* of old Delhi which was Built by Sultan Muizuddin Sam had fallen

²³ Ibid., p.11

Abha Rani, op.cit., p. 26

R.Nath, op.cit., Pp.15-16 * Projecting point between small arch of an archway.

Shams Siraj Afif, *Tarikh-i- Firozshahi*, (Edt.) M. Willayat Hussain, Bibliothica Indica, Calcutta, 1889-91, Pp. 328-329, Eng. trns. R.C. Jauhari, *Medieval India in Transition-Tarikh-i-Firozshahi*, *A first hand account*, Sundeep Prakashan, New Delhi, 2001, Pp. 43-44, Elliot & Dowson, Vol.3, Pp.261-262

into decay from old age and needed repair and restoration. I also repaired it that it was quite renovated.

The western wall of the tomb of Sultan Muizuddin Bin Sam and the planks of the door had become old and roth. I restored this, and, in the place of the balcony, I furnished it with doors, arches and ornaments of sandal-wood.²⁷

"The *Minar* of Sultan Muizuddin Bin Sam had been struck by lighting. I repaired it and raised it higher than it was before"²⁸

This account shows that it was not then called the *Qutb Minar* but the *Minar* of Mohammad Bin Sam, the master of Qutbuddin Aaibak.

The history of the *Minar* or Minaret in Arabic "*Manarah*" is more distinctly and far more authentically written in its inscription, which have been deeply carved in stone in ornamental bands around it. They consist of *Quranic* verses and also eulogies in Arabic prose, which are historically immensely useful. *Qutb Minar* has five story building and the first storey from below in the basement storey has a broken inscription one could read as, "the Amir the commander of Army, the glory, the great". ³⁰

The long inscription of the second band above it eulogizes Muhammad Bin Sam and gives his titles in full. The fourth band again has a long Arabic inscription which also mentions, besides Muizuddin his brother Ghiyasuddin. The inscription on the entrance

Sultan Firozshah Tughlq, *Futuhat-i-Firozshahi*, (Edt.) Sheikh Abdul Rashid, A.M.U, Aligarh, 1904, Pp.11-12

²⁸ Ibid., Pp.11-12

²⁹ Encyclopedia of Islam, Vol.6, op. cit., p. 693

Percy Brown, *Indian Architecture (Islamic period)*, op. cit., p. 9

doorway records its repair and restoration in 1503A.D at the command of the ruling Sultan Sikandar Lodi and it is in this inscription that the name of Iltutmish has been mentioned for the first time as follows.

"Imarat minarah mubarik hazrat sultan-al-Salatin Shams al Duniya wa-al-din Marhoom".

(This Minar of the late Sultan Shmasuddin Iltutmish).³¹

The *Qutb Minar* has also been identified as a Hindu structure, that is a Stambha, having been converted into a *Minar* by the Mohammedans, decoration of *Qutb Minar* is built of red sand stone, local grey and white marble the basic plan of the *Minar* being circular with angular and rounded ribs alternately which has determined its design on the vertical axis seems to have been gradually evolved in Afghanistan.³² It is built to serve as *Mazinah* from where the call to prayer (*Azan*) was announced by the *muezzin*. It is a tower raised ceremonially to impress upon the imagination of the people at Delhi as well as in the *Darul Islam*.³³

Iltutmish not only gave the Delhi Sultanate an independent and sovereign status by severing its relation from the emperor of Ghazni, but also established the first Muslim kingship of India by striking coins and reading the *khutba* in his own name commensurate with his political achievements. He patronized art and architecture and three buildings of Badaun belonged to him are *Hauz-i-Shamsi*, ³⁴ *Idgah* and

R.Nath, History of sultanate Architecture, op. cit., p. 22

³² Ibid., p. 22

Percy Brown, *Indian Architecture (Islamic period)*, op. cit., Pp.7-8

Carr, Stephen, The Archeological and monumental remains of Delhi, Ludhiana, 1876, Pp. 68-70

Jami Masjid. The first two can be assigned to the period of his governorship of Badaon. The Jami Masjid bears a carved inscription in stone recording its construction by Iltutmish in 1326 A.D.³⁵ In Hauz-i-Shamsi, one can see the reflection of Iltutmish's religious feelings. It was constructed in compliance with a wish of the holy Prophet, who, it is said, appeared to him in a dream and asked him to build a tank at the place where he was stood.³⁶ While this tank was being constructed Iltutmish threw a flask of Zam-zam water into it.³⁷

Sultangarhi:-

It is situated near Mehrauli at Delhi and it is the first monumental Muslim mausoleum in India .It enshrines the mortal remains of Nasiruddin Mahmud the senior and eldest son of Sultan Iltutmish who predeceased his father. Iltutmish raised this structure in about 1230 A.D. On the site of a Hindu temple which, as usual, fell easy prey to the constructive ambitions of the early Sultans of Delhi and some material of the temple Pillar shafts, capitals, lintels, Bracket stones and even ceiling were also used in its construction.³⁸ However, the builders were not wholly dependent in this phase on the appropriated material and also chiseled the stones according to the new requirement. Some sort of original work was therefore gradually taking shape.

Thus the Sultangarhi has a high plinth, strong bastions at corners and high enclosing walls and looks more to be a fortress rather than a sepulcher. The grave is situated in a basement chamber

Elizabeth Schotten, Sultanate Architecture of pre-Mughal India, op. cit., Pp.38-39

Ferishta, Tarikh-i-Ferishta, Vol.2, Lukhnow, Naval Kishore, 1323, Pp. 381-382

Isami, Futuh-us-Salatin, Madaras, 1948, Pp. 114-115

Desai, op.cit., p. 21

in the centre of the open courtyard having cloisters on its east and west sides, the octagonal platform owning it probably it originally had an open pavilion.³⁹ The tomb of Iltutmish probably built by himself for his burial about 1236 A.D is situated in North West corner of the *Quwwat-al-Islam Masjid* at the *Qutb Minar* complex. It is a square building entirely built of red sand and grey stone. The white marble cenotaph occupies the middle portion of the Hall. The squinch was used in the phase of transition.⁴⁰ It is noteworthy that ornamental arches of the interior, both pointed and cusped, have been built with the help of overlapping courses-with the corbelling out of every upper course in accordance with the corbelling of the arch, being thus the traditional trabeate method of the native builder. He tried to build a vaulted soffit (Arch) several times in the south west quarter as has been explained above. It is here for the first time that the squinch has been used.⁴¹

The most important building of Balban is recorded to have built was *Dar-al-Aman* (House of safety/peace) which was an institution rather than an architectural project. It was situated somewhere near the *Qutb Minar*. Ibn Batuta had mentioned it as such in his "*Rehla*" and noted that, whoever sought refuge in it was safe and that finally Balban was buried in his house⁴². Firuzshah Tughlaq also noticed this building in his *Futuhat-i-Firozshah* as follows.

"The Darul Aman" or House of rest: - This is the bed and resting place of great men. I had new sandal wood doors made for it,

R. Nath, *History of Sultanate architecture*, op. cit., p. 65

⁴⁰ Op.cit.

Elizabeth Schotten, op. cit., p. 4

The Rehla of Ibn Batuta (India, Maldive, Island and Cylon), Eng. Trns, Mehdi Hussain, M.S. University of Baroda (Sadhara Press), 1953, p. 264

and over the tombs of these distinguished men I had curtains and hanging suspended."43

He gave an extremely surprising reference of a Darul Aman later on.

"Under the guidance of the Almighty, I arranged that the heirs of those persons, who had been executed in the reign of my late lord and patron, Sultan Mohammad Shah, and those who had been deprived of a limb, nose, eye, hand or foot, should be reconciled to the late sultan be appeased with gift so that they executed deeds declaring with satisfaction, duly attested by witnesses. These deeds were put into a chest, which is placed in the *Dar-ul-Aman* at the head of the tomb of the late sultan in the hope that God in his great clemency would show mercy to my late friend and Patron and make those persons feel reconciled to him.⁴⁴

Darul Aman of Balban, has however, been completely destroyed without leaving any authentic part of it and now more remains in legend than in fact. Balban also built a mosque at Jalali near Aligarh. It bears on Arabic inscription which records its date of construction is 1266 A.D and bricks are used as a building material in its construction and very little original fabric of which has survived, it being almost completely renovated from time to time. Recently it is of no use for offering the prayers but it is an important source for the stylistic study purposes.⁴⁵

In the reign of Khalji Dynasty, the Sultan of Khalji Dynasty consisted of a consolidated and strong kingdom and well established

⁴³ Futuhat-i-Firuzshahi, op. cit., p.13

⁴⁴ Ihid

Abha Rani, op. cit., p. 28

institution of kingship based on the concept of 'Sultan-al-Zille-Allah' that is King was the shadow of God on earth.⁴⁶

Alauddin Khalii (1296-1316 A.D) was the first Sultan who took up the task of organizing the state on a civic pattern. He was a good administrator but not an architect. He introduced revenue reform and market control policy. Alauddin Khalji extended Quwwat-al-Islam mosque and building of a new miner to it, just opposite to the Central Arch of his own screen to the north of the north of the existing one.⁴⁷ Hauz-i-Shamsi (the Hauz of Shamsuddin Iltutmish) which was situated somewhere near the Outh Minar and which was repaired and restored by Alauddin Khalji and then by Firuzshah Tughlaq. There also existed a great reservoir which was built by Alauddin Khalji and hence it was called Hauz-i-Allai. Later it became popular by the name of Hauz-i- Khas. 48 It was about the same time that Firuzshah built a Masjid, a Madrasa (college) and a hostel for the residence of teachers and students close to it, and later it was on its bank that he built his tomb where he was finally buried.⁴⁷ It seems certain, however that the basement structure on the both sides of Hauz-i-Khas belongs to Alauddin Khalji.

Timur mentioned this tank. "This is a reservoir which was constructed by Sultan Firuzshah and is faced all round with stone and cement (*gach*). Each side of that reservoir is more than a bow-shot long, and there are buildings placed around it. This tank is filled by the rains in the rainy season and it supplies the people of the city with

⁴⁶ K.A. Nizami, Studies in Medieval Indian History and Culture, Allahabad, 1966, p. 39

Percy Brown, op.cit. p. 9

Futuhat-i-Firozshahi, op. cit., p.14

water throughout the year. The tomb of Sultan Firushah stands on its bank⁴⁹.

The Alai Darwaza providing the south gateway to the Quwwatal-Islam Masjid and the Jamat Khana Masjid at Nizamuddin are however, the most important relics of that period. Alauddin had left many projects incomplete and if Mubarak would take up to finish them, it may be surmised, he would begin with the "Jamat Khana Masjid" as he too had profound veneration for the saint like his father. There is no Tughlaq trace in the structure, nor the saint had amicable relations with Ghayasuddin Tughlaq who overthrew the Khalji Dynasty in 1320 A.D and it does not seem probable it was built later on at anytime.

The Khaljis also seems to have built a few funeral structures. Firuz Tughlaq had also mentioned them. Particularly noticeable is his reference of the repairs conducted in the tomb of Allauddin.

"Tomb of Sultan Alauddin I repaired this, and furnished it with sandalwood doors I repaired the wall of the *Ibadatkhana* and the west wall of the mosque which is within the college and I also made good the tessellated Pavement 'Farsh-i-Tashib'.⁵⁰

Timur, Malfuzat-i-Timur, Eng. Trns by Elliot & Dowson, Vol.3, op. cit., p. 482

Deasi, Mosques of india, op. cit, p. 22

Futuhat-i-Firuzshahi, op. cit., Pp.13-14

Part II

The development of Mosque Architecture under Tughlags.

The turn of the thirteen century saw Islamic architecture in a different setting.⁵² The mosque architecture, too, underwent a complete transformation, particularly on the structural side. For the Islamic tradition of the building art and architecture and building material it was the remarkable time and in a mature and fully developed style. A hundred years of rule also had a more positive effect, for in the structure, plan, and decoration of the Alai Darwaza, the most perfectly preserved Khalji building, it is clear that Islamic architecture in India had come of age and had found a distinct stylistic idiom.⁵³ During this date or slightly later as we find a mosque built entirely in accordance with Islamic principles in which the Arches and Domes are built in the true Islamic style. Hence the following two centuries saw extensive architectural activity due to the consolidation and exposition of Muslim rule in different parts of the country.⁵⁴ During this period Mosque Architecture underwent further changes, except of in the general plan but the Tughlag period commenced and ended with tragedies. The dynasty was founded as a result of the confusion and misrule following on the death of great Sultan Alauddin Khalji, when Ghazi Tughlaq (known as Ghiyasuddin Tughlaq) who overthrew the Khaljis and established a dynasty of his own in 1320 A.D and had ruled for only a very short period of time

⁵² Ziyauddin, Desai, *Mosques of India*, op. cit., p.21

Anthony Welch and Howard Crane, *The Tughlaqs: Master Builders of the Delhi Sultanate*, op. cit., p.124

⁵⁴ Elizabeth Schotten, op. cit., p.6

of about five years at his disposal.⁵⁵ He founded a city protected by a fortress and built a beautiful building for his burial pupose. Two heritages of the Khaljis seem to have helped him a lot. Ambitious architectural programmers of Alauddin Khalji paved the way for the Tughlags to embark upon innovatory projects which bear the mark of the age. The city of Tughlaqabad situated at a little distance from Siri (which was constructed by Alauddin Khalji) to its south east, is now in complete ruins. It was contiguous to the inhabited areas and it appears that Ghazi Tughlaq enclosed an already populated locality and built a fortress to protect it. It also had a number of natural lakes, which have now dried up.⁵⁶ It was in this fortress that he built his residential palaces and other mansions for the use of his government (officials and other ruling persons).⁵⁷ The three major Tughlaq monarchs who concentrated the architectural patronage in Delhi, but each of them also exercised significant patronage in a restricted number of centers outside the capital region. The Multan region was another focus of Ghiyasuddin Tughlaq's architectural attention and the mausoleums of the Sufi, Saints Rukn-i-Alam's mausoleum in Multan and Faridud-din-Ganj-i-Shakar in Pakpatan are closely similar to his own tomb in Tughlagbad in architectural design and form.⁵⁸

During this period of fourteenth century building activities were also visible in Gujarat where the local Amir Daulat Shah Muhammad Butmari, as Governor constructed the *Jami Masjid* of Bharoch in 1321 A.D. The architectural design of this mosque did not confirm to the established Delhi or Multan style very much in vogue

⁵⁵ Percy Brown, op. cit., p.10

⁵⁶ Ibid.

⁵⁷ Abha Rani, *Tughlag Architecture of Delhi*, Varanasi, 1991, p. 15

⁵⁸ Ibid.

at that time and the building was located on the site of Hindu or Jain temple like the *Quwwat-al-Islam* mosque and early provincial Muslim styles were set by adopting the Ghazi ideal and utilizing the available local material.⁵⁹ Mohammad Bin Tughlaq ascended the throne after the death of Ghiyasuddin Tughlaq. Although there is no any dated building identifying him as patron but the fact remains that he was a builder on a massive scale. Tughluqabad and the tomb of Ghiyasuddin Tughlaq may have been brought to conclusion in the early part of his reign. There are very few evidence remains of his active architectural patronage. Only the great congregational Mosque of Cambay in 1328 A.D in Gujarat implies in its technical and artistic quality, the presence of builders familiar with the capital mode, though of the Khaljis rather than the early Tughlaqs.⁶⁰ It is this structure that marks the emergence of an indigenous and increasingly independent Gujarat Muslim architecture of great distinction.

The third ruler of the Tughlaq dynasty, Firuzshah Tughlaq, ascended the throne in 1351A.D. He was greatly interested in the cultural History of his country. He also mentions in his 'Futuhat-i-Firozshahi' as follows.

One of the positive discrimination of God gifted on the humble servant (Believer) is that he was enabled to construct works of public Utility. I built numerous mosques and *Khanqas* so that the *Alims* and *Mashaikh* devotees and virtuous men might devote themselves to the worship of the True God, and help with prayer the founder of these charitable institutions.⁶¹ All agreed upon (the desirability of)

⁵⁹ A.Welch and H.Crane, op.cit., p. 124 also see Carr, Stephen, op.cit., p. 72

⁶⁰ Elizabeth, Schotten, op. cit., p.7

⁶¹ Futuhat-i-Firuzshahi, p.11

constructing canals, planting trees and waqf (charity) land in a manner prescribed by the Shariat.⁶² There is no the slightest doubt about it and in Islam the Alims according to Shariat are unanimous on this point. The above mentioned income was assigned proportionally for expenses or for the maintenance of these establishments, so that the proceeds of due share could be reached to the servant of God. The details of this have been clearly set forth in the Waqfnamah.⁶³

Firuzshah Tughlaq who himself was the prince of builders, as he had got constructed a large number of buildings. Thus Sultan Firuzshah Tughlaq with great interest and enthusiasm focused for the construction of the buildings. When we look broadly there is no other ruler of Delhi parallel to him in case of the construction of new buildings as the construction done by Firuzshah Tughlaq. No other king, despite the conquests and victories, put their so many efforts in building activities. On account of his fondness for buildings, Firuzshah created a variety of buildings and numerous cities, forts, Royal Palaces, Dams, Mosques, Tombs and other kinds of buildings were built. The Sultan founded the cities of Firuzabad, Firozabad Harni Khera, Tughluqpur Kasna and Tughluqpur Muluk Makut, Jaunpur etc. At every city, the Sultan provided, for the comfort and embellishment all sorts of forts and palaces strong enough to last long. Besides the fortress towns, the Sultan built royal Palaces. The royal Place at Firozabad, Royal place at Nazuli, Royal Palace at Mahandwuari, royal Palace at the city of Hissar Firozah, royal Place at Fatehabad and royal Palace at Jaunpur, royal Palace for hunt and

⁶² Ibid.

⁶³ Ibid.

royal Place for Fateh Khan, royal Place at salora and other Palaces are the memorials of Sultan.

Sultan Firuzshah repaired and restored many buildings, he mentions in his *Futuhat-i-Firozshahi* that "One of the favors of God, I repaired and extended the buildings of the past of old sultans and Amirs, which had fallen into decay as the results of the passage of time and the behavior of the common people. I gave priority to their preservation over (the construction of) buildings of my own".⁶⁴

Many buildings repaired and rebuilt by Firushah Tughlaq such as, the *Masjid-i-Jami* of old Delhi, built by sultan Muizuddin Sam, needed repairs and rebuilding on account of its relic, was so renovated that it became physically influential, a further the Mausoleum (*Maqbarah*) of Sultan Muizzuddin-bin-Sam whose western wall and panels of the doors were old and decayed was renovated, hence the doors, windows and stairs of sandal wood were substituted for old wood work.⁶⁵

The *Minar* built by Sultan Muizzud-din-Bin Sam, which had fallen on account of a caress of lighting, was repaired and in a better condition and he raised it higher than it had been before.

The water supply channels of the Hauz-i-Shamsi had been closed up by some harmful persons, thus obstructing the run of water. I controlled with penalty the overconfident and disrespectful persons and re-opened the channels which had been blocked.⁶⁶

⁶⁴ Sultan Firzoshah Tughlaq, Futuhat-i- Firozshahi, p.11

⁶⁵ Ibid.

⁶⁶ Ibid., p.13

In the category of Dams built to last long was Fateh Khan Dam, Malja Dam (In which the Sultan had poured the sacred water from Mecca (Aab-i-Zamzam) Mahipalpur Dam, Shakar Khan Dam, Salora Dam, Sahapana Dam, Wazirabad Dam etc. Besides, these buildings Sarais (Resting Place) and Khangas (Hospices) for the stay and rest of the Pilgrim were also constructed.⁶⁷ Trustworthy narrators have recorded that, for the advantage and relieve of the pilgrims and travelers, the Sultan constructed one hundred and Twenty Hospices in Delhi itself. The Sultan suggested that pilgrims must come from all directions (Parts of world) and stay in the sarais⁶⁸. The pilgrims were also staying in the *Khangas* were to be guest for three days. Thus they could remain state guests for the whole year, staying three days in each Khanqah. The people after praising God who also praise to the Sultan for the sultan's virtuous nature. The Sultan had posted Sunni keepers and Sunni officers in the *Khangahs* and their expenditure was charged from the royal treasury. The buildings constructed by the Sultan were very durable and were built up of stone and except the doors of the buildings there was no any use of wood in such building construction.⁶⁹ During the reign of Firuzshah Tughlaq, Malik Ghazi Shahna Mir was the head of the Building Department, who worked with great energy and effort in the construction of different building projects.

⁶⁷ Ibid.

⁶⁸ Ibid., p.13

⁶⁹ Ibid., p. 14

Chapter - III

CHAPTER - III

Techniques, Binding Material and Decoration of the Mosques of Firuzshah Tughlaq.

Before the reign of Sultan Firuzshah Tughlaq, many Mosques were built which were based on pure Islamic technique.

The monuments of Firuzshah Tughlaq's reign have perfect arches and domes. But they had gradually evolved and were a long way from the first original Islamic structure made on the Indian soil in 1199 A.D in the form of an arched screen seen in the *Quwwat-al-Islam* mosque basically to separate the courtyard from the sanctuary. The arch made in the screen is a corbelled arch. It is not used perfectly, the arches built with the help of lintel and beam, which was the trabeate technique. In India, the method of construction was conveniently trabeate.

In India the foremost monuments to be connected with the Muslims as builders were the mosques. In the early hours, the builders faced severe problems in the matter of structural and architectural forms, building material and the method of ornamentation. The early Muslims, in fact had only defense force and clerics (old fashioned). They were completely dependent on the artisans who were present in the surrounding area.²

Ziyauddin. A, Desai, *Mosques of India*, Ministry of information and broadcasting Government of India, 1971, p. 15

S.M. Azizuddin Hussain, Shams Siraj Afif's Tarikh-i-Firozshahi, Medieval India 2. Essay in Medieval Indian History and culture, Edited by Shahbuddin Iraqi, CAS, Department of History, A.M.U, Aligarh, 2008, p. 212

These artisans did not know the technique of true arch and dome. In other words, we can say the technique of Islamic architecture. The material used in its construction came from the plunder of Hindu and Jain temples and moreover, the expert engaged were Hindus who were not familiar with the techniques of arcade architecture, with the effect that the entire building with its walls, pillars, architraves, ceiling etc, is chiefly Hindu in character.³

In *Quwwat-al-Islam* mosque, the plinth of the principal Hindu place of pilgrimage (temple) was selected by Aaibak. Substance of the demolished temples was freely utilized, for example- sculptured pillars, lintels, and corbelled technique and lantern ceilings. The screen of five arches testifies definitely its construction by the builders who were familiar with corbelling technique of the *trabeate* type. Indian artisans did not know the method of scorching arch. The Ogee shaped arch has a little S curve at the apex. The dome in the mosque is also not a true dome, it is made on the simple principle of *trabeate* order in which the beam and columns hold up the stone slabs and make cup formed. The arch as well as the dome got more sophisticated with gaining of more skilled in construction technique by the masons and we find the first true arch in Balban's tomb.

The ogee shape working in the screen by Qutbuddin was misrepresented when the first extension was accepted by Iltutmish. The ogee cusp was replaced with a simple pointed arch configuration.⁵

Prof-Ravindra Kumar, Composite Culture-portrayal in architecture, CAS, Department of History, A.M.U, Aligarh, 2010, p. 11

³ Ziyauddin . A, Desai, *Indo Islamic Architecture*, Ministry of information and broadcasting Govt of India, 1970, p. 4

S.M.Azizuddin Hussain, op.cit., p. 212 see also Percy Brown, *Indian Architecture (Islamic Period)*, D. B. Taraporevala sons and co. private ltd, 1956, p. 13, R. Nath, *History of Sultanate Architecture*, Abhinav Pulications, New Delhi, 1978, p. 15 Ziyauddin . A, Desai, *Mosques of India*, op. cit., Pp. 15-16

But here simple pointed arch used in place of ogee arch was not very similar to the pointed arch of *Gothic** style decoration prevailed in England during these days.⁶

A true arch means an arch made of voussoirs laid in a mode that it can take the load by means of tension and compression of the load above it. From the stand point of technological achievement, we see a productive involvement of arches and domes in the structures of the Khaljis and Tughlaqs. Adhai Din ka Jhonpra mosque also has similar structural features. It was constructed on the site of a Hindu temple; it was a great Vaisnava temple. This building was originally a Sanskrit college. Qutbuddin Aaibak demolished the upper part of this building.

Iltutmish was not paying attention in the construction of buildings. He built *Jami masjid* in Badaun, it have similar facial appearance of the Aaibak's mosque. Alauddin khalji was a good administrator but not an architect. He built *Hauz-i-Shamsi*, *Jamat khana* mosque and extended the *Quwwat-al-Islam* Mosque. With the transfer of throne of Delhi from Khalji to Tughlaqs, the architecture of the imperial capital entered on a new and more rigorous phase. The tense political situation is reflected in massiveness and the extreme simplicity of the architecture of Tughlaqs.¹⁰

With the twist of the thirteen century, we find Islamic architecture took new shape in the erection of buildings. In this

Percy Brown, Indian Architecture (Islamic period), op. cit., p. 13* Here Gothic style means pointed arched style prevalent in Western Europe during the twelfth century to sixteenth century.

S. M. Azizuddin Hussain, op.cit., p. 212

⁸ Ibid., p.13

Encyclopedia of Indian society and culture, Edited by Rajkumar Pruthi, Rameshwari devi, Vol.3, Delhi, 1972, p. 78

¹⁰ Ibid., p. 7

century we saw the mosque architecture blossoming and taking a new shape which was totally different from those which were constructed earlier. The causes of this change are economy, religion, transfer of capital and death of skillful craftmen and contact of the south with the north. The Tughlaqs were not as good as the Khaljis and they had not sufficient money for their architectural plans. So the result was that the buildings of the Tughlaqs looked less graceful and artistic than those of the Khalji rulers.

After Khalji rulers Tughlaq Dynasty appeared on the throne of Delhi Sultanate. Tughlaq rulers in contrast to Khalji rulers were more interested in the activities of art and architecture. Of the three rulers of Tughlaq dynasty, Ghiyasuddin Tughlaq (1320-1325A.D), his son Mohammad Bin Tughlaq (1325-51A.D) and the most prolific of all in his building projects, was Firuzshah Tughlaq (1351-88A.D).¹²

The first of the dynasty, Ghiyas-ud-din Tughlaq, was an old man when he came to the throne, reigned for nearly five years. A soldier more than a statesman, as his work testifies, his effort in the field of architecture during his limited period were concerted on the formation of the third city of Delhi known as Tughlaqabad. Ghiyas-ud-din Tughlaq was not interested in buildings and he had no time, he ruled only five years. All the three Tughlaq Sultans invested money for the architectural purposes at the centre of their ruling (capital city Delhi) besides it they also focused for some regions outside Delhi for the purpose of architectural centers. The Multan region was another focus of Ghiyas-ud-din Tughlaqs's architectural attention and the mausoleums of the saints Rukn-i-Alam in Multan and Faridud-din-

¹¹ Ibid., p. 79

Percy Brown, op.cit., p. 20

¹³ Ibid., p. 20

Ganj-i-Shakar in Pakpatan are closely related to his tomb in Tughlaqabad in architectural design and form. ¹⁴ Ghiyas-ud-din's former fief of Dipalpur lay directly on the classical route of western invasions into India. Khusrau Shah's armies were unceremoniously defeated by one Ghazi Malik, who was governor of Dipalpur, near the city of Multan in north-western India. Ghazi Malik ascended the throne of Delhi, at the same time Sultan Ghiyas-ud-din established one of the most prolific building dynasties of Delhi, that of the Tughlaqs. ¹⁵ Ghazi Malik had become the traditional "warden of the marches" hence he had urbanized a distinctive notion of architecture, more parallel to that of fortresses and military establishments than to seraglios of pleasure and places of worship. ¹⁶

Mohammad Bin Tughlaq ascended the throne after the death of Ghiyas-ud-din-Tughlaq. He was not interested in raising buildings. During the reign of Mohammad Bin Tughlaq, it was his impulsive policy to remove the capital from Delhi to the distant city of Daulatabad, in the Deccan, six hundred miles away. ¹⁷ Apart from the sadness that this forced resettlement caused, for the transportation of the entire population entailed universal suffering. ¹⁸ Abandoned and isolated as the city of Delhi is recorded to have been about the year 1340 A.D, its inhabitants dispersed, the rich lands around abandoned by their cultivators, the skilled workmen compelled to seek service

Anthony Welch and Howard Crane, *The Tughlaqs: Master Builders of the Delhi Sultanate*, Maqarnas-1, 1983, p. 124 also see Abha Rani, *Tughlaq Architecture of Delhi*, Bharti Prakashan, Varanasi, 1991, p. 15

Satish Grover, *The Architecture of India (Islamic)* 727-1707AD, Vikas publishing house Pvt. Ltd, 1981, p. 31

¹⁶ Ibid., p. 31

Percy Brown, op. cit., p. 22

¹⁸ Ibid., p. 22

elsewhere, as for as the imperial capital was concerned the building art for the time being had come to an end.

Only through the passionate investment of Mohammad Bin Tughlaq's successor, Firuzshah was a movement against the trend emerged, and the style revived. ¹⁹ Mohammad Bin Tughlaq's greatest mistake was that he repudiated the theoretic occupation of the state aggressively and without observe to that process of the "*Ulema and the Saints*". ²⁰ It was not a matter of a religion oriented sociology as well, which the late Sultan did not recompense any attention too. Firuzshah enthroned in 1351A.D²¹ after Muhammad Bin Tughlaq. He was interested to erect buildings. Firuzshah mentioned himself in *Futuhat-i-Firuzshahi* that

"One of the favoritism of God, gifted on the modest servant; he was enabled to construct works of civic utility. I built numerous Mosques, *Madrasas*, and *Khanqas*".²²

Firuzshah was a religious man, he erected many mosques. The description of the mosque as the "House of God", and its broad function as a place for worship of God only, was laid down in the Quranic verses. And verily the mosques are for the God only hence invokes not anyone else with God therein. It is praiseworthy that inside a mosque there is no discrimination high and low castes, black and white skins.

⁹ Ibid., p. 22

²¹ Ibid., p. 58

Nath. R, *History of Sultanate Architecture*, Abhinav publications, New Delhi, 1978, p. 58

Firuzshah Tughlaq, Futuhat-i- Firozshahi, (Edt.) Sheikh Abdul Rashid, A.M.U, 1904. p. 11

Abha Rani, op. cit., p. 24

Quran, Chapter. LXXII, Verse. 18

In the contemporary sources, we do not have detailed information of materials used by the builders of the Turk Afghan period including that of the Tughlaq period. The primary sources do not mention about the technique and material which were used in the buildings of Firuzshah Tughlaq or Tughlaqs period. Accepting that the great periods of Islamic architecture almost all predate the recorded clarification of European visitors, we are forced to rely on inadequate Islamic sources and inscriptions. ²⁵ Although buildings might have been fashionable, architecture was infrequently considered a subject worthy of the concern of the literate; the historians and poets. The architects themselves do not seem to have recorded much about their work and most of the craft men could hardly write more than their signatures and a few words. ²⁶

As for as the architects of Tughlaq's period are concerned we do not find any information in the inscription of the buildings but contemporary literary and historical sources provide valuable information on architects about "Khwaja Jahan". ²⁷Zahir-ud-Din and Malik Ghazi Shahna. ²⁸ Malik Ghazi was the chief of the department (shahna Mir), who worked with great energy and effort in the building work. The Sultan had awarded a golden staff to this Malik. Abdul Huq alias Jauhar Saundhar was also awarded a golden staff. The Sultan had oppointed a clever and qualified superintendent (Shahna)

Abha Rani, op.cit., p. 87

²⁵ George Michell, Architecture of the Islamic world, London, 1978, p. 129

Ibn Batuta, Kitab-ul-Rehla, Eng. Trns. Mehndi Hassan, Oriented Institute, Baroda, 1976, p. 655

Shams Siraj Afif, *Tarikh-i-Firozshahi*, op. cit., p.329 see also Ziyauddin Barni, *Tarikh-i-Firozshahi*, (Edt.) Sir Syed Ahmad khan, Sir Syed Academy Aligarh Muslim University, Aligarh, 2005, p. 572

for every group of artisans like stone cutters, wood cutters, carpenters etc.²⁹

We know very little about the formal training of an architect in the History of Islam at any period. Architects were the sons or nephews of established architects, following the conventional Islamic civilization of the inheritance of occupations. Sometimes the profession of architects existed in a family for some generations.³⁰ In the Tarikh-i-Firuzshahi of Shams Siraj Afif has given information about the Khan-i-jahan. The name of khan-i-jahan was Maqbul Tilangani, he belonged to Tilangana. When he was Hindu his name was Kannu. During the period of his unawareness (before conversion), he was trusted aristocrat of the Rai of Tilang, after the death of Rai, he submitted to Mohammad Tughlag, recited the Kalima and accepted Islam. After conversion the Sultan named him Magbul. Sultan assessed the wisdom, deftness and aptitude of Magbul and appointed him deputy Prime Minister at Delhi³¹. Khan-i- jahan had earned name and fame during the time of Mohammad Bin Tughlag, after the death of Sultan, Firuzshah became Sultan of Delhi Sultanate. In the beginning, Khan-i-Jahan opposed him but after some time he joined Firuzshah. He was appointed Wazir by Sultan. 32 When Khan-i-jahan grew old and attained the age of eighty years, his frame and body were afflicted, the death of khan-i-jahan took place in the year

³² Ibid., Pp.396-397

Shams Siraj Afif, op. cit., p. 329 Eng.Trns. R.C.Jauhari, op. cit., Pp.186-87, Elliot and Dowson, *History of India*, Vol.3, Kitab Mahal, Allahabad, Pp.354-55

Abha Rani, op. cit., p.87
Shams Siraj Afif, *Tarikh-i-Firuzshahi*, op. cit., Pp.394-395, Eng. Trns. R.C.Jauhari, op. cit., p.221, Elliot and Dowson, op. cit., Pp.367-368, also see Anthony Welch and Howard Crane, *The Tughlaqs: Master Builders of the Delhi Sultanate*, Maqarnas-1, 1983, p. 126

770A.H/1368-69A.D, after eighteen years of the accession of Firuzshah.³³

When khan-i-jahan Maqbul died, all people in Delhi mourned. Every soul who was in banquet went to the mosque or tomb in mourning. Moreover, khan-i-jahan was a *wazir* with wisdom and fear. He managed the affairs of the state and the army with great effort. All the time he worked for the welfare of the subjects.³⁴

Shams Siraj Afif also gave information of khan-i-jahan junan Shah (son of Khan-i-jahan Maqbul) when he was born when Khan-i-jahan was *Muqta* of Multan. The sultan directed that the new born be named Junan shah; hence Khan-i-jahan second was named Junan shah. On seeing the child, the holy sheikh said, *Qewam-ul-Mulk*, your son should attain fame and bring distinction to your family. In concise after the death of Khan-i-jahan Maqbul and his last rites, the family members of the departed khan went to the Sultan. Firuzshah expressed enormous grief. Every descendent and family member of Khan-i-Jahan was rewarded and Junan shah was bestowed the robes of the prime minister's post and his title was to be Khan-i-Jahan bin Khan-i-Jahan. Junan shah was also intellectual, sensible and comprehending. He remained prime minister for twenty years and advised the Sultan in matters of administration of the country. During his presence of him, the Sultan would not address anyone except him. Shahan in the sultan would not address anyone except him.

During the reign of Mohammad Bin Tughlaq Zahir-ul-Jaiush his architect, the court poet Badrud-din-chach reports that he was also

³³ Ibid., Pp. 401-402

³⁴ Ibid., Pp. 402-403

³⁵ Ibid, Pp. 415-416

³⁶ Ibid., Pp. 420-421

responsible for the design of the Sultan's *Jami Masjid*. ³⁷ If so, he was an architect of great ability and notable creativity, and his use of the four *Iwan* plan implies that he was one of the many Iranian in the royal service. ³⁸

During the time of Firuzshah Tughlaq, Malik Ghazi Shahna was his chief mentions the architects in charge of the Sultan's projects. Malik Ghazi Shahna was the chief architect and was very capable. He apprehended the Gold Staff (of office) and held the golden axe. A clever and qualified superintendent was appointed over every class of artisans.³⁹ During the time of Firuzshah Tughlaq, he was manifestly a man of architectural and administrative skills who enjoyed both royal and ample funds. He was responsible for the design and construction of most of the building projects from 755A.H/1354A.D through 791A.H/1388A.D; He is clearly a figure whose position in the development of Sultanate architecture can be compared to sienna's role in Ottoman architecture.⁴⁰Abdul Huq⁴¹ his deputy architect, he was transformed from Hinduism, like so many other Tughlaq officials.

Anonymous work *Sirat-i-Firuzshahi* has mentioned an extensive description of the Lat pyramid project.⁴² The pages are rich in technical detail and indicate that the anonymous author must have been assisted by someone with a substantial knowledge of engineering and architecture, an official high in the rank of royal employees. It

Abha Rani, op. cit., p. 88

⁴⁰ Abha Rani, op. cit., p. 88

Badr Chach, *Sharh-i-Qasaid*, Eng. Trns. Elliot and Dowson, History of India, Vol.3, op. cit., p. 572 also seen Rehla, Eng. Trns. Elliot and Dowson, Vol.3, p. 629, R. Nath, *Studies in Medieval Indian Architecture*, MD Publications Pvt. Ltd, 1995, p.23

³⁹ Shams Siraj Afif, op. cit., p. 329

Shams Siraj Afif, op. cit., p.329 also see A.Welch and H.Crane, op. cit., p.126
 Anonymous Author, Sirat-i-Firozshahi, Khuda Baksh Manuscript, Khuda Bakhsh Oriented Public Library, Patna, 1999, p.188

seems likely that a project of such importance as the lat pyramid would have been assigned to the chief architect, working here under the active direction of the Sultan. There seems to be every reason to suppose that the author of the text was aided by Malik Ghazi Shahna.⁴³

Tughlag Architects were very intelligent and they have ability to build quickly and in short time. An important advantage enjoyed by Tughlag architects was that even the biggest mosques and tombs were usually erected during amazingly short time. 44The main feature of the Islamic architecture is the arch, dome, vault and the Minar, incorporated in square, octagonal or rectangular layout. The monuments of Firuzshah Tughlaq's reign have ideal arches and domes. When Muslims came in India and started buildings in India. They were aware of the use of "astylar arches". As where screen walls were involved as in Magsura of the Qutb Mosque, when ordinary mortar and stone construction were expanded. Muslims introduced true arch principal. True arch means an arch made of voussoirs laid in a manner that it can take the load by means of tension and compression of the load above it. From the standpoint of technological achievement, we see a productive contribution of arches and domes in the structure of Khaljis and Tughlaqs. 46

The true arch domes weather of the sphere-shaped or apsidal domes type are also incorporated into the linear rhythm of the interior and exterior as on the top opening of the stair *Minars* of Khirki

Abha Rani, op. cit., p. 89

Sirat-i- Firozshahi, op. cit., Pp.188-89

Abha Rani, op. cit., p. 91

S.M. Azizuddin Hussain, op. cit., p.212

Masjid, rectangles and smooth curves prevail over squares and bulbous domes stand all too, Prominently over a high drum.⁴⁷

The organization of the *Mihrab* had also been undergoing various forms even in West Asia. The recess of the *Mihrab* had been mostly pentagonal (or octagonal and circular rarely) and the exterior projection on the back side had been either circular or rectangular. The Qibla or the religious orientation of the mosque is essentially designated by the back wall of the prayer chamber and did not have more than one central *Mihrab*, curved recess.

For nearly three centuries in India, right from the beginning and in later times, a very deliberate multiplication of the *Mihrab*, all along the mosque wall in front of every axial way or of the façade arch, besides a separate *Mihrab* for the *zenana* gallery at one end, usually north was provided for in a congregational Mosque as at *Jami Masjid* at Kotla Firozshah.⁴⁸

During the time of Firuzshah, the arch structure arrangements was by the cross beam at the springing level. During his long reigning era, Firuzshah Tughlaq constructed different types of buildings in a specific style. The architectural character is fundamentally different and is a reflection of the political conditions.

The materials and method of construction employed by the builders of Firuzshah Tughlaq naturally reacted on the character of the architectural style.⁴⁹ In the random rubble masonry, additional measures were adopted to give it strength and stability by building portions thicker at the base than at the top, an expedient which gives

Abha Rani, op. cit, p. 91

⁴⁸ Ibid. p. 91

Percy Brown, *Indian Architecture(Islamic period)*, op. cit., p. 23

the illusion of greater power, although no such angle of batter is really structurally necessary. This effect of slope is emphasized in many of the examples by the attachment of tapering turreted buttressed at the quoins, and by projecting conical bastions like towers crowned with low domes from the four corners of the building.

The resemblance in its general appearance, of this architectural style to the brick-built toms of Multan of a slightly earlier date is something more than a coincidence, and it is clear that the influence of this force full and independent development in the southern Punjab, already noted in the tomb of Ghiyas-ud-din Tughlaq, was being maintained by his successor Firuzshah.⁵⁰

Thick walls of mud or bricks may have been borrowed by the Tughlaqs from Sindh, Punjab or even Afghanistan, where mud and bricks were in use. ⁵¹ In certain parts of the building, features like lintels, doorposts are used, the uniqueness of Khirki and kali Mosque plan lies in the four inner courts and large spacious aisles on all sides without the formal disposal of a sanctuary. It is not correct to associate it in any way with the plan of the *Jami Masjid* of Gulbarga dated 1367A.D. ⁵² The later is entirely covered and has no inner courts, besides, the sanctuary has three domes the central one over the nave being monumental in dimensions proclaiming its positions, emphatically, a feature all together absent in the Delhi examples. Though Tilangani also belonged to the Deccan, he does not seem to have gone to Gulbarga afterwards, where an independent and

⁵⁰ Ibid., p.23

Abha Rani, op. cit., p. 89
Percy Brown, op. cit., p. 23

sovereign state under Hassan Bahman Shah Gangu had been established in the life time of Mohammad Bin Tughlaq.⁵³

Khan-i-Jahan senior mostly remained in the capital in charge of the government whenever Firuzshah went out on expeditions. There is no record as to source of its inspiration has come down to us. It is curious, though in no way useful, that the *Chaumukha Jaina* temple of Ranpur (Ranapur) in Sadri pass (Rajasthan) has a similar plan of four inner courts. There is no evidence to indicate that the Telangani derived inspiration of this plan from the ancient India. But Khan-i-Jahan Maqbul Telangani, was a genius. Contemporary historians Afif had mentioned that he had no knowledge of reading and writing; he was a man of great commonsense, acumen and intelligence and was an ornament to the court. It seem, this plan have devised him. The tropical sun shone scorching on the open courtyard. And particularly in summer season rendered the cloisters uncomfortable.

The believers were required to take off their shoes and in summer the hot stone pavement on the courtyard troubled them. But in the rainy season an altogether open courtyard afforded no protection. To the people who assembled in the mosque for prayer. Hence, it may be conjectured that Tilangani did not approve the conventional planned instead, devised his own architecture. We know for certain that he chose the octagonal plan as against the conventional one for his own tomb. This way he pressed not only a genius to devise but also an initiative to experiment upon innovations. By providing four small courts in the interior with *chajja* protecting the arcades on all sides, he

⁵⁴ Ibid., p. 30

R.Nath, Studies in Medieval Indian Architecture, op. cit., p.30

Shams Siraj Afif, *Tarikh-i-Firouzshahi*, op. cit., Pp.329-30, Elliot and Dowson, Vol.3, Pp.354-55

⁵⁶ R.Nath, Studies in Medieval Indian Architecture, op. cit., p. 31

brought the climatic factors under control. Now a hot wind, the most scorching sun or torrential rain would not trouble the gathering. The interior moreover, would remain extremely cool and comfortable as the cupolas over square bays assured, without the loss of light or air.

On the other hand, there would be no direct glare and dazzle of a tropical sun but a tempered light soothing and comfortable, would be received in the interior. The inner court thus provided immense comfort in Indian environment and, as it appeared, it was with these advantages in mind that Tilangani devised or accepted this plan.⁵⁷

But this plan was not continued after Firuzshah Tughlaq. Later on after Firuzshah the builders fell back the art of building as that of *Ekangna** mosque (one quartered) building construction. We should now consider the resources, by way of building materials that were at the disposal of the patrons of this new order. Delhi being located at the terminal outlier of the Aravalli hill chain, abounds in ridges of low hillocks of a rather metamorphosed variety of quartzite which does not fracture well, is indeed found in massive blocks and terminated lumps, and is an all too poor a material for working for decoration or detailed covering. Without anticipating this special phase of the Tughlaqs in so for as Islamic architecture around Delhi goes, we may just add that these and many other constructions of that of that period any even the earlier and later ones were built of Delhi quartzite.⁵⁸

A very characteristic feature of Indian Architectural design from the fourteenth century onwards was the combination of the arch with the bracket, the bracket generally playing the constructive part in

⁵⁷ Ibid., p. 31

Abha Rani. Op. cit., p. 89 (* *Ekangana* was actually a mosque building having single courtyard. Such type of mosque construction was in vogue after Firuzshah's period.)

accordance with Hindu tradition, the arch being used as a symbolic and decorative element.⁵⁹ We have found this combination very frequent in the Tughlaq buildings.

Though the Tughlaq builders built their *Liwans* over bays composed of stone columns and Tudor arches, the ceremonial pylon, not unlike in intention to the 'screen of arches' became a popular innovation. The most striking example of this is in the Begumpuri Masjid near modern Malviya Nagar.⁶⁰

The total slope of the exterior of this in rubble and plaster was a non-Indian feature which seems to have been inspired from some extraneous sources.⁶¹ Hence it is the indication to maintain its unique individual identity.

We have not found much information about the binding material of the Mosques of Firuzshah Tughlaq in the sources. Contemporary sources do not give detail information of binding material of the buildings of Firuzshah Tughlaq. So we have depended on survey work and secondary sources. The binding material which were used by Firuzshah Tughlaq in erecting his mosques, were 'Lime and sand stone'. 62

The common quartzes and sand stone found in the immediate is neighborhood of Delhi. This stone, which is in masses of various sizes, some especially those towards the foundation, being of considerable dimensions, is un hewn and paved *Chunam* of the best eminence, indeed so excellent that the strength of the domed roof.

⁵⁹ Havell. E.B, op. cit., p. 93

Satish Grover, The Architecture of India(Islamic), op. cit., p. 40

R.Nath, History of Sultanate Architecture, op. cit., p. 72

Sir Syed Ahmad khan, *Asar-us-Sanadid*, op. cit., Pp. 380-381

seems to depend entirely on its adhesive properties, there being no attempt at placing the stones of which it is constructed throughout, into anything like the arrangement now adopted in the building of arches or domes, crowned by a centre or key-stone. This cementing *chunam* in this, and it is believed in all other buildings of the period, with a view probably of saving the expenditure of lime, is mixed with a great proportion of brick *surkhi*, of which many pieces are upwards of an inch in diameter. The whole of the edifice, both inside and outside, has been plastered over with *chunam* of the best description to judge by what remains, and parts about the doorways show that the outside has been at sometime or other coloured of that peculiar blue-black produced by the ground charcoal of coconuts, and other similar substances. The stones of the stones of the similar substances.

Very little however, of the plastering remains, except in the body of the mosque, where some care appear to have been taken for its preservation by repeated white washing. Zafar Hassan also mentioned that lime and stone are used to erect the mosques. 66Unlike their *Muizzi* (Slave Dynasty) and Khalji predecessors, the Tughlaqs did not make lavish use of architectural epigraphy, and the corpus of Tughlaq religious inscriptions is surprisingly limited. 67

Tomb of Ghiyas-ud-din Tughlaq completely lack epigraphs, the small adjacent tomb of Ghias-ud-din Tughlaq's son Zafar Khan is inscribed in its interior with verses from five different *Suras* from the Quran, verses are about the divine Omnipotence. God's support and

Stephen Carr, Archaeology and Monumental remains of Delhi, Kitab Mahal, Allahabad, 1967, p.150

⁶⁴ Ibid., p.150

⁶⁵ Ibid.

⁶⁶ Zafar Hassan, Monuments of Delhi, Vol.3 and 4, op. cit., Pp.126-127

Abha Rani, op. cit., p.94

promise of paradise for the faithful, a plea for absolution from sin and God's power to give and take life. In the tombs epigraphs emphasize both God and the deceased individual who aspires to paradise. Firuzshah was a religious man. He was a follower of *shara* and *Hadith*. We do not find much religious epigraphs in the mosques of Firuzshah Tughlaq, apart from Begumpuri mosque, where we find an inscription, the word "*ALLAH*" and *ALLAH* is sufficient for me. The small mosque in the tomb mosque complex of Makhdum Shah Alam also uses roundels* inscribed with short quotations from the Quran. On its central *Mihrab* is an incomplete rendering of the throne verse. 69

Only ruined mosque in the Firuzshah city was substantially inscribed, not however, with verses from the Quran or with *Hadiths*, but instead with the whole of Firuzshah's *Futuhat*. This is the only Tughlaq mosque with extensive epigraphy, which was limited to a highly personal, though piously Sunni statement.

In the Islamic world, calligraphy is considered the most important of the arts because of its role in recording the word of God in the Quran. ⁷⁰Calligraphy, like all Islamic decorations, is closely linked to geometry. In Arabic it is referred to as "the geometry of line" imploying that the proportions of the letters including the curved strokes are all governed by mathematical proportions. Inscriptions on all buildings are written in an angular, sober and monumental script, *Kufi*, or in later more cursive styles, *Naskhi* and *Thuluth*. ⁷¹

Presently the mosques of Firuzshah Tughlaq are in ruined condition. Some mosques like Kalan Mosque at Turkman Gate and

⁷¹ Ibid., p. 93

lbid., p.94 * a circular design that is used as a decoration.

Ouran, chpter.II, Verse, 225.256
Abha Rani, op. cit., p.93

kali mosque at Nizamuddin Auliya's shrine have been renovated. These mosques have been whitewashed and decorated in new pattern.

Chapter - IV

CHAPTER -IV

Mosques of the Firuzshah Tughlaq;

Architectural style and decoration along with other details

Firuzshah Tughlaq succeeded Mohammad Bin Tughlaq. He had a deep interest in architecture especially in the Mosque building of mosques during his period we find large number of such buildings as the details are given below:

(A) CITADEL OF KOTLA FIRUZSHAH OR THE FIRUZABAD (DREAM CITY OF FIRUZSHAH)

In 1354 A.D Firuzshah began the construction of his own Delhi capital of Firuzabad. It was a shift of geographic focus away from the southern Delhi region. Contemporary historians like Shams Siraj Afif in his work *Tarikh-i-Firozshahi* has given a lot of information about the city of Firuzabad. He wanted to establish a city which could bring peace, happiness and all sorts of comfort to the lives of people of his Empire, so he decided to construct a dream city called Firuzabad. After victorious returning from Bengal (1353-54 A.D), Firuzshah Tughlaq decided to found the city of Firuzabad. He started search for it and visited many places of Delhi for selecting a suitable site.

Shams Siraj Afif, *Trikh-i- Firuzshahi*, (Edt.) M. Willayat Hussain, Bibliotheca Indica, Calcutta, 1888-1891, p. 134; Also see. Eng. Tr., R. C. Jauhari, *Medieval India in transition-Tarikh-i-Firozshahi*, a first hand account, Snudeep Prakashan, New Delhi, 2001, p. 96; Elliot and Dowson, *History of India, as told by its own Historians*, Vol.3, Low Price Publication, 2001, Pp. 288-89 also see Anthony Welch and Howard Crane, *The Tughlaqs: Master Builders of the Delhi Sultanate*, Maqarnas-1, 1983, p. 129

He had selected a site at the 'Gawin' named village.² He decided for building a city before his second visit to Lakhnauti, the first Islamic city of Delhi, which was built on the bank of the river Yamuna. It was built in 1354 A.D. called Firuzabad.³ The place of Firuzabad called 'the town of victory' originally known as Gur or Cur. 4 But this information is not given in the contemporary source like the work of Sultan Firuzshah Tughlag is excellent in comparison to all his predecessors on the throne of Delhi in the construction of buildings. Firuzshah Tughlag worked with keen interest and with great enthusiasm for the erection of buildings, apart from Firuzshah Tughlaq no other ruler worked in this way.⁵ On account of the fondness of the buildings, he had built many types of buildings, numerous cities, forts, royal palaces, dames, mosques, toms and other kind of buildings. The author of Tarikh-i-Firuzshahi has given detailed information about the cities which were founded by Firuzshah Tughlaq like Firuzabad, Firuzabad Harnikhera, Tughluq pur kasna, Tughluqpur Muluk Makut and Jaunpur.6

In the same way Firuzshah got constructed many dames like Fath khan dame, *Malja* dame, in which the Sultan had poured the sacred water (*Zam-zam*) from Mecca, *Mahipalpur* dame, *Shankarkhan* dame, *Salora* dame, *Sahapanah* dame, *Wazirabad* dame etc. Besides these buildings, *Sarais* (resting places) and *Khanqahs* (hospices) for the stay and rest of the pilgrims were also constructed. Dependable narrators have recorded that, for the benefit and comfort of the pilgrims and travelers, the Sultan constructed one hundred and twenty

² Tarikh-i-Firozshahi, op. cit., p. 134

³ Ibid, Pp. 134-135

Encyclopedia of Islam, Vol.2, (Edt.) B.Lewis, London, 1965, p. 925

⁵ Tarikh-i-Firozshai, op.cit, p. 329

⁶ Ibid.

⁷ Ibid.

hospices in Delhi itself.⁸ The Sultan suggested that pilgrims must come from all directions (parts of the world) and they can stay and rest in the *Sarais*. The pilgrims staying in the hospices were to be royal guests for three days. Thus they could remain state guests for the whole year, staying three days in each *khanqah*. Praise to God whole more admiration could be done for the Sultan's pious nature.⁹

The Sultan posted Sunni officers in the *khanqahs* and their expenditure was charged from the royal treasury. ¹⁰ Besides the fortress the Sultan erected royal palaces, the royal palace at Firuzabad, royal palace at Nazuli, royal palace at Mahandwari, royal palace at the city of Hissar Firuza, royal palace at Fatehabad and royal palace at Jaunpur, royal palace for hunt, royal palace for Fath khan, royal palace at Salora and other palaces are the memorials of Sultan. ¹¹

Firuzabad consisted eighteen towns of the land, the town of Indrapat, the *Sarai* of Sheikh Malik yar Paran, the sarai of sheikh Abu Bakr Tusi, the village of Gavin, the land of khetwara, the land of Lahrawat, the land of Andhawali, the land of the Sarai of Malika, the land of the tomb of Sultan Razia, the land of Bhari, the land of Mahrola, and the land of Sultanpur etc.¹² the construction of the palaces in the citadel of Firuzabad, started and the expert and experienced masons were engaged in the construction work. All the Khans and Maliks also built their houses in that city.¹³ The city of Firuzabad is situated at a distance of five *Kos* from Delhi. So many buildings were erected that from the *kasba* of Indrapat to the khush-i-

⁸ Tarikh-i-Firozshai, op.cit, p. 329

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

Ibid, p.134, Also see J. A. Page, A memoir on kotla Firuzshah of Delhi, Delhi, Manager Publication, 1937, p.1

¹³ Tarikr-i-Firozshahi, op. cit., p. 134

shikar, all the land was occupied by these buildings. Similarly the five Kos distance between Firuzabad and Delhi just like ants and pests that is at a very small distance. If anybody wanted to go to Firuzabad from Delhi or other places, the person could hire the animals like horses, beasts of burden and carriages were available for travel. Afif further mentions that, the people could hire the carriage or horses of their choice after paying a few jitals as a fixed charge and reached their places.¹⁴ And throughout the reign of Firuzshah Tughlaq i.e. forty years, the rates of transport remain same like the fare charge for one person was four *jitals* on the carriage, six *jitals* on the bullocks, twelve *jitals* on the horse and half *tanka* on the palanquins, palanquins bearers were always ready to transport. The condition of laborers was good as they were getting the wages adequate for their livelihood. They were residing near the city so they were always available for work. Afif also praises to Allah and says, thanks to God, that such a well populated city under the sky, known as capital city Delhi was due to God's scheme and command runs with peaceful administration. 15

There are certain mosques constructed by Firuzshah Tughlaq in the Firuzabad city for instance Jami Mosque, Kali Mosque, Khirki Mosque, and Kalan Mosque. Firuzshah had constructed a citadel named 'Kotla Firozshah' and in this citadel there is a mosque called Jami mosque, in front of the Jami mosque there is a Minar-i- Zarrin (Asokan Pillar).

¹⁴ Ibid., Pp. 134-135

¹⁵ **Ibid**.

(B) JAMI MASJID AT KOTLA FIRUZABAD/ FIRUZSHAH

The most authentic source that means the primary sources for instance in the *Tarikh-i- Firozshahi* of Shams Siraj Afif, where in his work Afif had mentioned only the name of Jami masjid and that it was situated in the Kotla Firozshah¹⁶, it means Friday mosque. During the reign of Firsuzshah a large number of mosques were built in the different part of his capital Firuzabad. Jami mosque was built by the vizier (Prime Minister) of Firuzshah, Khan-i-Jahan Junanshah and his son khan-i-jahan Maqbul.¹⁷ The Sultan and his noblemen were responsible for the construction of large number of Mosques, some of which are still standing.

The earliest example of this type (Firuzian style) is the Jami Mosque of Firuzabad built by Firuzshah in his citadel (kotla Firuzshah) in 755 A.H. /1354A.D just to the south of pyramidal structure and closely adjoining on the river side fortification wall. Another authentic source which gives information about this mosque is the *Malfuzat-i-Timuri*, Timur had mentioned that "This mosque must have been a building of great importance and beauty" and Timur had read not only *Khutba* here in this Mosque but he also took a model of it to his home land to built a similar mosque in his own capital. ¹⁹

Jami mosque is now in ruined conditions. Only the northern gateway and the northern, southern and western walls of this building

Shams Siraj Afif, *Tarikh-i-Firuzshahi*, op. cit., p. 124, Elliot and Dowson, op. cit., p. 302

Shams Siraj Afif, op. cit., Pp.124-125, Also See *Encyclopedia of Islam*, Vol.6, op. cit., p. 692

Shams Siraj Afif, op. cit., Pp.124-125, also see Encyclopedia of Islam, Vol.6, op. cit., p. 692, A. Welch and H.Crane, The Tughlaqs: Master Builders of the Delhi Sultanate, Magarnas-1, 1983, p. 130

¹⁹ Timur, Malfuzat-i-Timur, Eng Trns, Elliot and Dowson, Vol. 3, op. cit., p. 441

are still available. The plan of this mosque has one courtyard named as 'Ekangana' by R. Nath. It was constructed on a raised plinth (176.5 inches), one storey high with broad running corridors composed of square bays, in the basement with cells sunk in to the depth.

The columns of the prayer chambers and the side *liwans* are no more presently, leave their indications in the roughly tooled stone blocks which supported them, spaced at regular intervals in the paved floor, and still indicate its features where they were once stood. The worship took place in the second storey of this mosque. Its layout resting on a subterranean cell terrace, in order to present an elevated location recalls the well worn usages of Firuzshah's time and before it, as at Khirki Masjid, Kalan Masjid, and Begumpuri Masjid etc.²⁰

The main entrance to the mosque courtyard is on the north side instead of the east as is usual found with such entrances, on account of the proximity of the river to its eastern wall. The gateway is having a square domed structure with three exterior doorways reached originally by a flight of '18 steps'. It is 18 steps high entrance on the three side stairs entrance. These stairs are new constructed once later on.

There is a clear indication as for as the *Sahan* or courtyard is concerned that it had one water well in the centre and cloisters on the three sides, each of three bay depth, and sanctuary on the west. All of which have now been destroyed and there remains only the western *Qibla* wall with sunken arches. It is in the organization of the space inside the Mosque that Firuz's architect clearly draws our admiration.²¹

J.A. Page, A Memoir on Kotla Firozshah, op. cit., p. 6, also see Elizabeth Schotten, Sultanate Architecture of pre-Mughal India, New Delhi, 2005, p. 38

Carr Stephen, Archaeology and Monumental remains of Delhi, Ludhiana, 1876, p. 127, also see Abha Rani, Tughlaq Architecture of Delhi, Varanasi, 1991, p.26; Satish

There were also subsidiary entrances to the mosque leading to the courtyard up from the *Tahkhana*, the construction of the latter being no doubt rendered necessary by the unevenness of the site.²²

There is an inner space in the western wall almost a narrow covered secret lane sunk in to its thickness being 2 feet (0.76 m) broad at the height of about 7 feet (2.13 m) from the level of courtyard.²³

No evidence has been as yet forthcoming in support of the theory that the mosque was joined to the neighboring pyramid of cells by a bridge. The access to the upper and lower *Zanana* galleries (entresols) from both sides has covered staircases and a bridge connecting it with the palatial apartment, a very interesting cellular cross-communication was also established through a high and vaulted passage.²⁴

This is perhaps the only example of its kind in any mosque in India and should emphasized the innovatory and original capacity of the architecture of Firuzshah, perhaps directly under his guidance, but shows also the great respect that the king had for the privacy and for the ladies. It also established the links for the ladies of the Harem to move from the northern part of the citadel having the pyramidal structure to the southern part.²⁵

Grover, *The Architecture of India (Islamic)* 727A.D-1707A.D, New Delhi, p. 37, A.Welch and H.Crane, op. cit., p. 130

²² Zafar Hassan, Vol. 2, op. cit., p. 72

Abha Rani, op. cit., p. 26, also see Z. A. Desai, *Indo-Islamic Architecture*, Ministry of Information and broadcasting government of India, 1970, p.10

Zafar Hassan, Vol. 2, op. cit., Pp. 72-73, A. Welch and H. Crane, op. cit., p. 130
 Carr Stephen, op. cit., p. 127, also see J. A. Page, op. cit., p. 6, A. Welch and H. Crane, op. cit., p. 131

Franklin who saw this Mosque in 1793 A.D confirmed that it had direct access for veiled through the hidden stairs from the royal palaces.²⁶

The faces of the walls fronting the mosque's courtyard, which is paved with large stones, are recessed and seem to point to the courtyard having been formerly surrounded by pillared colonnades. Some authorities are of the opinion that the mosque when completed must have presented a similar appearance to the Kalan Masjid or one of the other mosques erected by Khan-i-jahan Prime Minister (Wazir) of Firuzshah. The western back wall is practically complete and contains in its thickness and some 10 feet above the courtyard level, a narrow passage in connection with the colonnades as its northern and southern extremities.²⁷ The central of the courtyard was marked by a deep pit which seems originally to have been a well, not improbably connected by galleries with the apartments on the river front, the water level being reached by some form of Ghat. An attempt was made in 1914-15 A.D to explore this but as the sides proceeded to tumble in; it was thought advisable to fill it up. Thus this present excavation does not clear that what previously existed here. It has been suggested that the pit formed a shaft sunk to support the foundation of a domed structure erected above it.28 It may be possible that the well was covered by some form of chattris as is usual in such cases and remaining of capitals found near the mouth of the well.²⁹

Franklin who saw this building and described it as bearing four cloisters, the domed roofs which were supported by two hundred and

Elizabeth Schotten, op. cit., Pp. 39-40

²⁷ Zafar Hassan, Vol.2, op. cit., Pp. 72-73 also see *Asar-us-Sanadid*, Vol.3, op. cit., p. 362; Abha Rani, op. cit., p. 26

²⁸ Ibid., Vol.2, p. 73

²⁹ J. A. Page, op.cit., p. 7

sixty stone columns each about 16 feet (4.88 metres) in height. There was an octagonal dome of brick and stone in the centre of the mosque and about 25 feet in height.³⁰

The mosque was built with the material that was commonly in use in the reign of Firuzshah, quartzes sandstone and mortar farming the walls, all cementing is done with *chunam* and the whole edifice is plastered over with latter material.³¹

It is of the sloping style of architecture, with the simple style of column which accompanied it. The following is an epitome of the report of a committee, appointed by the Archaeological Society of Delhi in the year 1847 A.D, to conduct investigations into the supposed Jami Masjid of Firuzabad. The mosque, had to be built with regard to the Kaba of Mecca, is out of the square as regards to the rest of the buildings in the citadel.³²

In 769 A.H/1367 A.D Firuzshah brought the Asokan Lat to Firozabad and erected on the top of the three lat pyramid, which was specifically built for this purpose near this Jami Masjid to its north and both were connected by a bridge, Ziauddin Barani praising it says that on Fridays the gathering of worshipers is such that there remains no room empty either on the lower flat or on the upper storey and in the courtyard.³³

Timur visited the building and mentions it as follows in his *Malfuzat*. "I started from Delhi and marched three *kos* to the fort of Firozabad, which stands upon the banks of Jumna and is one of the

³⁰ Ibid., p.7, also see *Encyclopedia of Islam*, op.cit., p. 692

³¹ Asar-us-Sanadid, Vol. 3, op. cit., p. 362

Carr Stephen, op.cit. p. 126, he quoted that I regret to add that the valuable plans which accompanied this report were destroyed in the mutiny of 1857 A.D.

A. Welch and H. Crane, op. cit., p. 133, also see Zafar Hassan, Vol. 2, op. cit., p. 73

edifices erected by the Sultan Firuzshah. There I halted and went into examine the place. I proceeded to the *Masjid-i-Jami*, where I said my prayers and offered up my praises and thanks giving for the mercies of the almighty."³⁴

It is recorded by Ferishta that Timur was so impressed by the design of the building that he erected a great Mosque at Samarqand, modeled on the same arrangement, employing masons he had taken back with him from India.³⁵

On the walls of some of the arches were found writings, evidently the work of visitors, of various dates of the early part of the reign of Akbar, several bearing references to the writer having come to see mosque, it is very likely that in the reign of either Akbar or his grandson Shahjahan, the mosque put in to a state of complete repair, and that the walls were not only whitewashed but they were plastered over.

From the date discovered under a coating of whitewashed walls a support to one of the roofs, it was evident that the Mosque was used as a place for worshippers in the year 1741A.D.³⁶ For the *Pardah-nashin* ladies, the direct way was provided by the stairs to reach the royal palaces, situated on the river front to the south of the Masjid.

(C) KALI MOSQUE (Kotla Nizamuddin Auliya)

This mosque was constructed on the eastern side of Basti Nizamuddin. And its eastern gate has an inscription which gives the date of its construction as A.D1370-71.³⁷

Timur, Malfuzat-i-Timur, Eng. Trns. Elliot and Dowson, Vol. 3, op.cit., p. 444

Mohammad Kasim Farishta, *Tarikh-i-Ferishta*, Eng. Tr. by, John Briggs, *History of the rise of the Mohammad an power in India Vol. I*, Calcutta, Pp. 286-87

Carr Stephen, op.cit., p.128

Asar-us-Sanadid, Vol.3, o p. cit., p. 381 also see A. Welch and H. Crane, op. cit., p. 139

On the eastern doorway there is an inscription inscribed as, "By the help and loveliness of God, The most sacred and omnipotent, in the reign of the king of the kings of the age. Strong by the help of the compassionate, Abul Muzaffar Firuzshah, the king-May God perpetuate his kingdom and increase his command and dignity-this mosque was built by the son of the slave of the threshold, which is an exalted in dignity as the heavens and is the sanctuary of the world, (named) Junanshah Maqbul, entitled Khan-i- Jahan, Son of Khani-i- Jahan in the year 772 A.H from the flight of the prophet, May God bless him and give him Peace, and may God have compassion on the slave. Anyone offering prayer in this mosque should remember this slave with Fatiha and prayers for his faith"³⁸.

This mosque was built by Khan-i-Jahan Junan Shah, *wazir* of Firuzshah Tughlaq, who is said to have built some seven mosques of this style in Delhi, ³⁹ this mosques is a monument of some antiquity, possessing considerable archaeological and historical interest, and deserving of conservation, it is the unusual design of its interior, entirely different from that of the Kalan Masjid (at Turkman gate). Kali Masjid has a similar connection to the Khirki Mosque. Kali and Khirki both the mosques were divided into four courtyards. The Khirki Masjid seems to have been built a little later and is younger, though a more beautiful sister of the former. ⁴⁰

In their outward effect these two mosques bear some resemblance to the enclosure of the tomb of Sultanghari with their boldly projected

Sir Syed Ahmad Khan, Asar-us-Sanadid, op. cit, p. 381

Zafar Hassan, Monuments of Delhi, Vol.2, New Delhi, 1919, Pp. 178-179

lbid., Asar-us-Sanadid, Pp. 381-382, also see Zafar Hassan, Monuments of Delhi, Vol.2, op. cit., Pp. 178-179; Percy Brown, Indian Architecture (Islamic Period), op. cit., p. 24; Abha Rani, Tughlaq Architecture of Delhi, op. cit., Pp. 32-33; R. Nath, History of Sultanate Architecture, op. cit., p. 69

entrances approached by five flights of steps, and particularly with their rounded Bastions throw out from each corner, the entire composition having a fortress like aspect not usually associated with a place of prayer. But where the exteriors different from their tomb prototype of nearly a century and a half earlier, is in the development of that system of battering lines and spaces, as expressed in the slope of the bastions and the taper of the turrets, added to which is the rough, though efficient nature of the masonry throughout. But now this mosque totally repaired only one wall is remained of the time of Sultan Firuzshah. The whole mosque was reconstructed. All Kali masjid has a similar connection to the Khirki masjid.

But according to literary sources, this mosque was constructed in a square hypostyle plan with one- bayed arcades around the four open courtyards. It is called *chaturangana* by R. Nath.⁴³

It is built of rubble stone covered with plaster which has now become quite black with the passage of time.⁴⁴ Measuring 27 meters on a side its gateways are square. Entering one of this Firuzian type of Mosque through an arch and beam doorway, the interior consists of cloisters formed by a series of square bays, the corner of each supported on a heavy Pier with 'Tudor' arches between and each bay roofed by a cup-shaped dome.⁴⁵ The piers are short and thickest, composed of groups of two and sometimes four plain square monolithic pillars.⁴⁶ These pillars supported in strengthening to the building.

Percy Brown, Indian Architecture (Islamic period), op. cit., p. 24

⁴³ R. Nath, op. cit., Pp. 69-70

⁶ Ibid., p. 24

Stephen. C, The Archeology and Monumental Remains of Delhi, op. cit., p. 149

Sir Syed Ahmad Khan, op. cit., p. 381, also see Abha Rani, *Tughlaq Architecture of Delhi*, p. 33

Percy Brown, op. cit., p. 24

Domed rooms flanked by engaged tapering *Minars*. The corridors and side cloisters are one aisle deep formed to pointed arches, which are supported on double stone pillars, being four at the corner, the whole being divided into square bays each one roofed independently by a *cupola* on the '*chahartaq*' system⁴⁷. This mosque is rectangular in plan and has four rectangular inner courts. The arcade around the interior is eleven bays on a side and only one bay deep, the prayer hall is three bays deep, and has an identical arrangement of square bays concerned by *cupolas*.⁴⁸

The absence of a Monumental dome has marked its whole design. The difference between the effect of a dome or a set of three, five or seven domes over a skillfully manipulated façade and a cluster of such cupolas can be understood here as nowhere else.⁴⁹

The main features of Firuzshah's reign are apparent in this mosque very strongly like - Conical bastions at the corners, tapering at the quoins of the gateways and batter on external walls, which are customary features of this age, appear here emphatically.

The construction is in rubble and plaster which seems, to have been originally pointed on glazed-tiled on such prominent surfaces as frieze, cupolas and pinnacles. As Kali Masjid is dated 772 A.H/1370-71A.D⁵⁰, the Khirki Masjid may conveniently be placed in 1375 A.D⁵¹.

It is noteworthy that Khan-i-Jahan Maqbul (Senior) Telangani who died in 770A.H/1368A.D is said to have built seven congregational

⁴⁷ Zafar Hassan, Vol.2, op. cit., Pp. 178-179

Part of it has been recently restored and a flat ceiling formed of iron-girders and reinforced bricks are substituted for the original cupolas.

⁴⁹ Abha Rani, op. cit., p. 33

⁵⁰ Sir Syed Ahmad khan, Asar-us-Sanadid, op. cit., p. 381

Abha Rani, op. cit., p. 33

Mosques in and around Delhi,⁵² It is quite possible that these two mosques namely Kali and Khirki were planned by him and he actually started their construction before his death in A.D 1368. The Kali Masjid is situated in close neighborhood of his tomb at Nizamuddin, which too was begun by him. If he could choose to build his Mausoleum at Nizamuddin, here is nothing extraordinary if he could also decide to build a congregational mosque there, he held the place in height esteem. The Kali Mosque was the minister's variations on a royal Mosque plan.⁵³

No doubt the four quartered plan was known to the Indian builders and we meet with such reference as "Cathusala Houses" is Indian vastu canons and there were such four quartered houses as sarvatobhadra, Nandyavarta, Vardhmana, Svastika and Rucaka.⁵⁴ It is thus likely and natural that temples were also built on four Quartered plan. But there is no evidence to indicate that Telangani derived inspirited of this plan from the ancient architectural art of India⁵⁵.

Telangani, Khan-i-Jahan Maqbul senior was a great genius. The contemporary historian Afif who must have met a number of times noted that although he had no knowledge of reading and writing, he was a man of great commonsense, acumen and intelligence and was an ornament to the court. It seems this plan was derived by Khan-i-Jahan himself.⁵⁶

The reason which led him to construct four quartered mosque was the tropical sun which shows scorching on the open quadruple of the one

Tarikh-i-Firuzshahi, op. cit., Pp. 421-422

⁵³ Zafar Hassan, Vol.2, op. cit., Pp. 178-17

⁵⁴ R. Nath, *History of Sultanate Architecture*, op. cit., p. 69-70

Percy Brown, *Indian Architecture (Islamic period)*, op. cit., p. 24

Shams Siraj Afif, *Tarikh-i-Firozshahi*, op. cit., p. 329-30, see Eng.Tr., R. C. Jauhari, op. cit., Pp. 186-87; Elliot and Dowson, *History of India*, Vol.3, op. cit., Pp. 354-55

quartered mosque of this region and particularly in the summer season, rendered the cloisters uncomfortable. This faithful were required to take off their shoes on the stairs before the courtyard and in summer noon, the burning stones of the courtyard pavement must have troubled them. This continued for about four months. Then followed the rainy season and again, an altogether open courtyard afforded no protection to the people who assembled in the mosque for prayer. The series of sober pointed arches sprouting from strong stone pillars no doubt give in the interior a cool, quiet and somewhat mysterious atmosphere.

By providing four small courts in the interior with the *chhajja* protecting the arcades on all sides, he brought the climatic factors into control. Now the hot wind (*Loo*), the most scorching sun or torrential rains would not at all trouble the faithfuls.⁵⁷ The interior portion of it moreover remains extremely cool and comfortable as the cupolas of square bays insure without the loss of light or air.

On the other hand, there would be no direct glare and dazzle of a tropical sun but a tempered light, soothing and comfortable, would be received in the interior portion. Like wise there would be no direct hot air blowing through. The inner courts thus brought in immense comforts in accordance with the Indian environments and as it appears it was with these physical advantages in view that Telingani devised this plan.⁵⁸

This plan was not repeated after Firuzshah Tughlaq and the builders fell back on the one quartered plan. May be, its spirit did not run parallel with the spirit of Islam as it amounted to destroy that concept of mosque which aspires it to make it primarily a social forum,

Satish Grover, *The Architecture of India (Islamic*), op. cit., Pp. 43-44, also see R. Nath, *Studies in Medieval India Architecture*, Pp. 28-29

Elizabeth Schotten Merklinger, Sultanate Architecture of Pre-Mughal India, op. cit., p. 56

Paharganj and may be reached either from the Qutb road along the railway line or from the crossing of the chitragupta and original roads.⁶¹

It is believed that the large square tomb was built by Firuzshah Tughlaq for his own use, but when his son prince Fath khan died he utilized it for entering the latter's remains. According to tradition Fituzshah's spiritual guide, Makhdum Jahanian Jahan Ghast brought from Mecca at the Emperor's order, a stone with the Prophet's foot print (Qadam) and as Fath khan died before his father. It was placed at his grave. The Emperor later on built a mosque, a school and enclosed the tomb with in high battlemented walls.

This mosque is again built in Firuzian style. It belongs to the Khan-i-Jahan's mosques. This mosque is built some 15 yards from the Qadam sharif shrine within the enclosure. It is strong built of rubble and mortar. It is divided into three bays or the façade and its two bays deep, the compartments being covered by vaulted roofs. To the north of the central *mihrab* there is a pulpit (*minber*) and adjoining to it, is a small space about one yard square is set apart and enclosed by balls 4 feet high. Over the roof of the mosque in the centre there has been constructed a *chattri* of red stone. It is a *Mazinah* whence worshippers (prayers) were called to prayers through Azan.

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⁶¹ Ibid.

Y.D. Sharma, *Delhi and its neighborhood*, published by the director general Archeological survey of India, New Delhi, 1982, p. 133

⁶³ Asar-us-Sanadid, op.cit., p.229

⁶⁴ Y.D. Sharma, op. cit., p. 133

⁶⁵ R. Nath, *Indian Mosques of Sultanate* period, op.cit., p. 39

⁶⁶ Zafar Hasan, Vol. 2, op.cit., p. 244

⁶⁷ Ibid., p. 245

⁶⁸ Stephen, C., op.cit., p. 149

(E) KHIRKI MOSQUE

There exists no visual description of any of the mosques in the contemporary Persian chronicles. However, the only source on the sacred architecture developed under the patronage of FiruzShah Tughlaq the architect Sultan is found in the Tarikh-i-Firuzshai of Shams Siraj Afif. Amir Khusrau Dehlawi the Sufi poet also described many of the monuments in his poetical work called *Qiran al-Sadain*. Unfortunately many of the buildings described by him are destroyed. But their graphic poetic descriptions support those architectural splendors of the city of Delhi which he lovingly called *Hazrat-i-Dehli*. Khirki Mosque was built by Khan-i-Jahan, the prime minister of Firuzshah Tughlaq, in 789A.H/1387A.D.⁶⁹ It is a double storey mosque situated on the southern periphery of the Khirki village. The date of its construction is not clear, according to some scholars it was built in A.D 1375.70 The construction of the mosque is generally dated to the latter part of the reign of Firuzshah. But there is no epigraphic or literary evidence to support this claim. It has recently been suggested that the mosque was built before the foundation of the city of Firozabad and that it was, in fact Firuzshah's contributions to the capital where he lived from 1351 to 1354.71 If this is way, the Khirki Mosque is the earliest example of the architectural patronage of Firuzshah Tughlaq. It is larger than the other mosques. It resembles the Kali Masjid situated on the eastern periphery of the village of Hazrat Nizamuddin Auliya the Chishti Sufi saint now known as the basti Nizamuddin. Khirki Mosque occupied the area of about 87 square meters. It is regularly square so that the mosque could

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Sir Syed Ahmad Khan, *Asar-us-Sanadid*, op. cit., Pp. 381-382, See also Carr Stephen. *Archaeology and Monumental remains of Delhi*, op. cit., Pp. 154-155

R. Nath, *Indian Mosques of the Sultanate Period*, op. cit., p. 70

A Welch and H. Crane, *The Tughlaq's Master builders of the Delhi Sultanate*, op. cit., p. 139

be divided into four equal quarters, each having a central court of 30 feet (9.14 m) square each one is open to sky. It was called *chaturangna* by R. Nath. 72 On the North, South and East are domed gateways, projecting considerable from the main. The main face of the building and flanked by tapering minarets. This has facilitated a geometrical division of the whole layout into four equal square quarters, having four square courts. Resting on a three meter high plinth, the mosque is measuring approximately fifty-two meters on side. The lower storey or tahkhana which contains over 100 vaulted cells is 11 feet (3.35 m) in height while the upper storey is 22 feet in height.⁷³ The upper storey contains pointed arched windows (Khirkis) with perforated (small holes) screens which have given it, its present name. The angles buttressed with sloping domed towers. Battered bastion occupy its four corners some 45feet (13.71m) in height imparting it the look of a fortified building on the north, south and east are projecting domed gateways flanked by tapering minarets while on the west is the central Mihrab. The east domed gateway is the chief entrance of the building.⁷⁴ The whole roof is covered by 81domes. There is no façade of sanctuary which is not architecturally distinguishable from the cloisters in the latter example and there is virtually no superstructure as the whole terrace has a cluster of these cupolas.⁷⁵ The walls of the Khirki Masjid have a batter, the thickness of the wall is reduced from 5 feet (1.52 m) at the base to 2 feet (0.61 cms) near the parapet. This unusual slope of the eastern walls mixed with the effects of the tapering Turrets and conical Bastions is an feature, which seems to have been inspired from some non-Indian

⁷² R. Nath, op. cit., p. 70

Welch and H. Crane, op. cit., p.139

⁷³ Zafar Hassan, *Monuments of Delhi*, Vol. 3 and 4, op. cit., p. 126

Sir Syed Ahmad khan, Asar-us-sanadid, op. cit., p. 381
Elizabeth Scotten Merklinger, Sultanate Architecture of Pre-Mughal India Copyrist., Pp. 42-43, also see R. Nath, Indian Mosques of the Sultanate Period, op. cit., p. 70-71, A.

extraneous sources, perhaps with a view to impart to the building distinct identity and individuality.⁷⁶

Covered or partially covered mosques (i.e., without a central court) were built in several countries outside India.

The roofing system also marks a deviation from the Kalan masjid at Nizamuddin Auliya. The whole interior part of the mosque has been divided into four square bays, supported or doubles stone pillars, and each one having an open court of 30 feet (9.14 m) in its center. In every row from north to south and east to west (except the 4th, 8th, 10th and 11th rows) there are 14 columns with a pilaster at each and against the walls the 3rd, 6th, 9th and 12th rows besides double pilasters at each and consist of either double or four-engaged columns, which later stand at the corners of the open courts. Every square with the exception of the four open courts has four single columns in the centers.⁷⁷ In all there are 180 columns (single 84, double 80, quadruple 16) and 60 pilasters (single 44, double 16).⁷⁸

The roof which is supported on these columns contains 9 groups of 9 small domes (one group in the middle, one at each corners and one in the centre of each side, which together with four domes on the gateways and the central *Mihrab* chamber make the total of 85 domes, the squares 12 in number not domed or open are vaulted.⁷⁹

R. Nath, History of Sultanate Architecture, op. cit., p. 70

Zafar Hassan, Monuments of Delhi, Vol. III and IV, op. cit., p. 126; see also Carr Stephen, op.cit., Pp. 154-55; Percy Brown, Indian Architecture (Islamic period), p. 24; Elizabeth Schotten Merklinger, Sultanate Architecture of Pre-Mughal India, op. cit., p. 42

⁷⁸ Sir Syed Ahmad khan, *Asar-us-Sanadid*, op. cit., Pp. 381-382

A Welch and H. Crane, op. cit., p. 139, also see Abha Rani, *Tughlaq Architecture of Delhi*, op. cit., p. 32; also see Satish Grover, *The Architecture of India (Islamic)* 727-1707A.D, op. cit., p. 43

Four domes of the north East group have disappeared, said to have collapsed by fire ignited in the heap of grass stored in this part of the building. The north, south and East walls are pierced by windows closed beyond sandstones grill which are repeated in the side walls of the gates and the Mihrab chamber. The west wall contains 15 plain *Mihrabs* or prayer Niches 7 on each side of the central Mihrab.⁸⁰

The Mosque, which is built in rubble masonry covered externally with plastics, now had turn in to black with age.

Entering one of these Firuzian types of Mosque through an arch and Beam Doorway, the interior portion consists of cloisters formed by a series of square bays, the corner of each supported on a heavy pier with *Tudor* arches between, and each bay roofed by a cup shaped dome. The piers are short and thickest, composed of groups of two and sometimes four plain square monolithic pillars. An arrangement made implying strength but without elegance.⁸¹

It is in ruined conditions recently while protected by the government but now it is not in use. The jalis on the external sides, which have also given it the name Khirki (windows) impart it an atmosphere of subtle romanticism which is a rare effect in sectarian buildings of Islam. It has been suggested that copying the design of the great Qutb Minar appears to have been a royal prerogative.

A part of the Sahan was covered by a combination of a domed and flat roof and leaving four symmetrically arranged open courtyards for light and ventilation. This experiment repeated only once again at Gulbarga in the South.⁸²

Satish Grover, op.cit., p. 43

⁸⁰ Zafar Hassan, Monuments of Delhi, Vol. III and IV, p. 126

Zafar Hassan, Vol. III and IV, op. cit., p. 126, also see Abha Rani, op. cit., p. 32

However the whole structure of Khirki mosque is now in ruined conditions. It is also built up of rubble and mortar. At present, there is no evidence of sanctuary hall. Minbers and Qibla wall are invisible. On the eastern gateway, both sides, there are two staircases to go on the roof. The external structure of Khirki Mosque, built with the same technique as of Firuzian mosques architecture, it has three side gateways eastern gateway, southern gateway, northern gateway. We did not found any inscription on the eastern gateway. The windows of the mosque built of red sand stone and were built for the purpose of air. On the four corner of the mosque, there are four cupolas, which gave the beautiful appearance of the Mosque.

(F) KALAN MOSQUE AT TURKMAN GATE

Kalan *masjid* also known as the Kali *masjid* situated in the Turkman gate of old Delhi. This Mosque is among the seven Mosques attributed to Khan-i- Jahan Junan shah (son of khan-i-jahan Maqbul Tilangani who died in 1368A.D). He was the Prime Minister (*wazir*) of Sultan Firuzshah. ⁸³ The third ruler of the Tughlaq dynasty was Firuzshah who ascended the Delhi throne in A.D 1351. Sultan Firozshah was greatly interested in the cultural history of his country. Firuzshah was also an enthusiastic patron of the Arts and he repaired and restored many monuments. ⁸⁴ The *Tarikh-i- Firozshahi* of Shams Siraj Afif and *Futuhat -i- Firozshahi* of Firuzshah mentioned eight public mosques each able to accommodate up to ten thousand worshippers, one private mosque, a hunting lodge called the *Khushak-i-Shikar* near the northern ridge in

Shams Siraj Afif, *Tarikh-i-Firozshahi*, op.cit., p. 135, see Eng.Trns, R. C. Jauhari, *Medieval India in Transition*, op. cit., p. 96

Elizabeth Schotten Merklinger, Sultanate Architecture of pre-Mughal India, op. cit., p. 38, also see A Welch and H. Crane, op. cit., p. 138

Delhi and numerous other large structures.⁸⁵ Contemporary chronicles which give much information about the first four cities (Old Dilli, Siri, Tughlagabad and Jahanpanah). The actual size of the new capital Firozabad may only be estimated by examining the architectural remains and inscriptions. 86 The architectural style of the Firuzshah Tughlaq can not be mistaken, since it grew out of the conditions that prevailed in the capital. There is scarcity of skilled stone masons and experienced workmen primarily due to their dispersal on the transfer of capital from Delhi to Daulatabad in A.D 1325 this together with the reduced finances allowed only limited construction.⁸⁷ The material used was generally the least expensive possible. There are no well finished ashlars blocks fitted squarely. Walls are of plain rubble. The untrimmed surfaces covered only in plaster, dressed stone being used only for doorposts, pillars and lintels decoration is limited and mostly of molded plaster and color wash. 88 It is not surprising that the architectural style of this era has been labeled puritanical. Firuzshah's period described as Darul Masajid (age of the Mosques) Kalan mosque is called as the *Ekangana* mosque by R. Nath. 89 The name of the mosque refers as Kalan mosque. According to inscription, its name is Kalan masjid. The inscription on its eastern entrance is inscribed. The Persian text of inscription was reproduced by Zafar Hassan, "In the name of God, the most merciful, the most compassionate, by the grace and kindness of the creator, in the reign and sovereignty of the religious king. Strong by the help of the merciful named Abul Muzaffar time gives as Kalan Mosque some time as kali mosque which create confusion because there exist

⁸⁹ Ibid., Pp. 68-69

⁸⁵ Tarikh-i-Firozshahi, op. cit., p.135, also see Firuzshah Tughlaq, Futuhat-i-Firozshahi, op. cit., p. 16

Elizabeth Schotten Merklinger, Sultanate Architecture of pre-Mughal India, op. cit., p. 38

⁸⁷ Ibid.

Maulvi Zafar Hassan, Monuments of Delhi, Vol.1, Aryan Books International, New Delhi, 1916, p. 69-70 See also Satish Grover, The Architecture of India, Islamic (727-1707 A.D), op. cit., p. 42-43; R. Nath, History of Sultanate Architecture, op. cit., p. 68

another mosque Kali Mosque situated Hazrat Nizamuddin Auliya." There are two additional monuments from the reign of Firuzshah. In the south east corner is the Kali mosque and north of the Kotla there is one further population center near to which the Turkman gate stands now. The Kalan mosque was constructed here and might have served the northern population in this part of the city. In the respect of the Prophet and his posterity this Mosque was finished on the 10th Jumada II of the year A.H 789/A.D1387. The monuments of this age were constructed in a manner little understood by Indian masons. The true arch with a keystone was used extensively but along side this Islamic method of bridging openings the more ancient system of laying a stone or beam horizontally across to upright slabs to form a window or doors was also employed. On ached arcades heavy bracketed cornices were introduced. Curiously no free standing or attached Minarets were added to mosque. Salan in the south of the reign of the standing or attached Minarets were added to mosque.

Shahjahan founded his own city Shahjahanabad, this mosque was included in it. The inscription on the eastern entrance of the mosque is clear. According to its inscription this Kalan masjid was built on 28th June, 1387 A.D. This mosque was constructed by Khan-i-Jahan Junan shah and it was completed in the final year of his death and a year before the Sultan Firuzshah's death. Junan shah served as a minister under Firuzshah for 20 years. He is known to have built, in and around Delhi, seven congregational Mosques. Junan shah was called Prince of builder. State of the sultan Firuzshah for 20 years. He is known to have built, in and around Delhi, seven congregational Mosques. Junan shah was called Prince of builder.

⁹⁰ Zafar Hassan, Monuments of Delhi, Shahjahanabad, Vol.1, op. cit., Pp. 69-70

Percy Brown, *Indian Architecture (Islamic Period)*, op. cit., Pp.22-23

⁹² Zafar Hassan, *Monuments of Delhi*, Vol. 1, op. cit., Pp. 69-70

Percy Brown, op. cit., Pp. 22-23

Abha Rani, *Tughlaq Architecture of Delhi*, op. cit., p. 30

⁹⁵ Ziyauddin, A. Desai, *Mosques of India*, Ministry of Information and Broadcasting government of India, 1966, p. 12

The main characteristic of the Kalan mosque is built in a hypostyle plan with an open courtyard surrounded by arcades on all sides. Kalan mosque is built over a platform or high plinth, (176.5 inches). 6 The staircase leading to the mosque contains 28 stairs and every third stair is larger than the other stairs. The length of small stairs is 8.6 inches and width is 9.5 inches and the length of third large stair is 8.6 inches and width is 17.2 inches. The entrance is on the east side. It is flanked by tapering turrets and the corners of the mosque have conical bastions which are characteristic features of the architecture of this mosque. The whole mosque is enclosed by an outer wall. It consists of double storey in height. The external walls have a determined batter. The whole composition gives the appearance of a fortress, imposing and gigantic towering over its surroundings.⁹⁷ The entrance hall of the mosque consists of a rectangular open courtyard around a central pool. The central courtyard had cloisters on three sides and there is one aisle deep, and composed of square bays which are roofed by cupolas or domed. There are four arches on each north and south sides and five arches on the eastern side. We also found domed bays resting on huge square stone piers. On the west side, the prayer hall is divided in to fifteen bays, three by five. The sanctuary too has five arched facade, it is called Panchmukhi by R. Nath. 98 It is three aisles deep, composed of square bays, each bay formed of four arches on the four sides, vaults in the phase of transition and each one individually covered by a cupola, being no other dome on the superstructure which thus wholly consists of clusters of these cupolas. 99 The arches are protected by a rotating chajja towards the court, square stone pillars have been used which are double

⁹⁶ Sir Syed Ahmad Khan, *Asar-us-Sanadid*, Vol.3, op. cit., p. 369

⁹⁷ K. M. Munshi, *The Delhi Sultanate*, edited by R.C. Majumdar, Bombay, 1960, Pp.98-99

⁹⁸ R. Nath, *History of Sultanate of Architecture*, op. cit., p. 69

⁹⁹ Zafar Hassan, *Monument of Delhi*, Vol. 1, op. cit., p. 70

at the corners. The length of its pillars is 45 inches and width is 41 inches. The gape of the between two pillars is 6 inches. The western wall is of rubble and mortar plastered over. Minber (pulpit) has six steps instead of the usual three, length and width of each stair is 10/11 inches. Minbar has well decorated now. It is decorated with white Marble. The whole interior portion has now been white washed but originally it seems to have been stucco and painted over. It is also possible that the external surface particularly the cupolas were originally glazed tiled. The *Qibla* wall has subsidiary oblong space divided in to chambers attached to it. Two additional chambers attached to it- this is unique and seems to have been provided for stores and sundries as well as for providing residential rooms for the staff. It is containing cells which can be easily converted in to shops or karkhanas. There are the most important features of this mosque-Prayer hall wall or qibla wall has five arched facade and side walls have three arched facade. More over four arched construction of each bay in imitation of the traditional *chahartag* of Iranian art, vaults being in the phase of transition. Stone chhajja supported on bracket stones protecting the arched facades on all sides. An extremely high plinth containing a full fledged storey in the abasement and a high flight of steps leading to the entrance of the mosque is clearly visible. The constructing material like rubble and mortar used in the construction of stone pillars in the interior portion. 100 Tapering turrets attached to the quoins of gateway, batter on external walls and conical bastions at the corners. There is a division of cloisters and sanctuary into square bays roofed by cupolas. 101

Y. D. Sharma, Delhi and its Neighborhood, New Delhi, 1982, p. 27

Carr, Stephen, Archeological and Monumental remains of Delhi, op. cit., p. 158

(F) BEGUM PURI MOSQUE

In the contemporary sources, information is not given about Begumpuri mosque. Here we have depended upon survey work and secondary sources. Presently located on the Sri Aurobindo Marg, by the side of Aurobindo Ashram, there is a way which led straight to Begumpur village. This mosque is situated in close vicinity of Vijaya mandal in the village Begumpur so known after the name of Begum Puri Village. It is one of the seven mosques which were built by Firuzshah's Prime Minister Khan-i-Jahan Junan shah, who was also the founder of the Khirki and Kalan mosques, which closely resembles in many characteristics but unlike them it is only one storey building standing on a high Plinth. ¹⁰²

We did not found any inscription on the eastern gateway of the mosque because of this we are not able to decipher exact date of its construction. According to some historians it was built in 1370 A.D¹⁰³ but according to others it was built in 1387 A.D.¹⁰⁴ But at present it is in ruined conditions. The north and south walls of this mosque are broken.

It is a rectangular big Jami *masjid* (congregational mosque) of a superior order. It is a single storey, which stands on a heavy masonry plinth. Externally it measures 308 x 289 feet¹⁰⁵ north to south and contains an open court yard in the centre, measuring 247×223 feet

Sir Syed Ahmad khan, Asar-us-Sanadid, Vol.3, op.cit., p. 361 See also Zafar Hassan, Monuments of Delhi, Vol. 3 and 4, p. 155, Ziyauddin A. Desai, Mosques of India, Ministry of Information and broadcasting government of India, 1971, Pp. 34-35, A Welch and H. Crane, op. cit., p. 130

S.M. Azizuddin Husain, Shams Siraj Afif's Tarikh-i-Firuzshahi, A source for the study of monuments of Delhi built during Firuzsha Tughlaq's reign (Edt.) Shahabuddin Iraqi, p. 207; see Elizabeth Schotten, Sultanate Architecture of Pre-Mughal India, op. cit., p. 45

Carr Stephen, Archaeology and Monumental remains of Delhi, op. cit., p. 156
Zafar Hasan, Vol. III and IV, op.cit., p. 155

(75.29×67.97m). ¹⁰⁶ On the three sides of courtyard have cloisters with a gateway in the middle of each. The eastern gateway is larger than the side ones. The arcades of the cloisters protected by *chhajjas* on either side their bays having cupolas on the roof, one over each. ¹⁰⁷

Hence round this courtyard, there are arched cells, about 12 feet high, those on the east, north and south are 16 ½ feet wide, but the width of the other arches vary from 6 feet to 12 feet on either side of the gateways there are seven cells, thus making forty five rooms on three sides of the court, inclusive of the inner rooms of the gateways. 108 Square stone pillars have been used to support the impressive three centered arches. The chief entrance is on the east and is raised by fifteen stone steps on its three sides. The steps in the front of the other two gateways have either disappeared under the accumulation of earth, or were destroyed for their materials. 109 Each of the three gateways contains two rooms. The northern and the southern gateways stand forward about 10 feet 110 from the line of the walls of the mosque and have each a doorway in its centre. The main entrance stands about 30 feet from the eastern wall and has one inner and three outer entrances. These entrances are set in high recessed archways and above each entrance is a panel of red sand stone without any inscription. The gateway is flanked on either side by eight windows piercing the eastern wall.

Carr Stephen, op.cit., p. 156

¹⁰⁶ Sir Syed Ahmad khan, op.cit., p. 361

¹⁰⁸ Ibid., p. 157

¹⁰⁹ Ibid., Pp. 157-158

Asar-us-Sanadid, Vol. 3, op. cit., p. 361; Also see Zafar Hasan, op. cit., Pp. 155-156

The *Mihrabs* in the western wall are lofty. The mosque has in the centre open rooms, which is about 30 feet square. ¹¹¹The south wall of the mosque proper is also pierced by three windows and a building called Mulla Khana Stands against its north wall. Externally the last three together with a few others in the south wall have the apexes of the arches in which they are set ornamented with diamond shaped patterns of blue glazed tiles. The west wall is pair but for five Mihrab Projections outside. ¹¹²

The Prayer hall (*nave*) is the most important part of the mosque. It is a square hall of 30 feet (9.14m)¹¹³ side and is surmounted by a single dome. It has a broad, high gigantic pylon containing a formal *Iwan* on its facade. Tapering turrets have been attached to its quoins. This pylon superimposes the court of the mosques magnificently and obviously, it is for this over dominating impression and affect that it was used on the facade of the nave it even masks the dome which covers the nave and distracts attention of the visitor from the superstructure to the facade which is marvelously composes. The construction is in rubble and mortar¹¹⁴ and it seems that the plaster surfaces of the Pylon and its turrets, dome and cupolas were all originally glazed-tiled, traces of which have survived.

The Begum Puri Mosque has a homogenous plan and design and pleasing proportions we do not have earlier examples which might have once existed and this is the first perfect mosques of India, in which *Iwan* feature was successfully introduced. There is hardly any doubt that this

Zafar Hasan, op. cit., Pp. 155-156; Abha Rani, *Tughlaq Architecture of Delhi*, op. cit., p. 29

Asar-us-Sanadid, Vol. 3, p. 361 See also Zafar Hasan, op. cit., p. 155; also see Abha Rani, op. cit., p. 29; Elizabeth Schotten, op. cit., p. 45; R. Nath, Studies in medieval Indian Architecture, M D Publications pvt ltd, New Delhi, 1995, Pp. 24-25

Abha Rani, op.cit., p. 29

Asar-us-Sanadid, op.cit., p. 361

feature was inspired by the *Iwan* mosque of Iran. It was harmoniously accommodated on the facade of the sanctuary for as over dominating impression and here, again, architectural effect was the architect's objective.¹¹⁵

The central row of the side compartments in the prayer chamber is also roofed with domes, out of six of those on the north nave collapsed. The main central arch which is the most prominent feature of the building is flanked by slopping buttresses each containing a winding staircase leading to the roof.

The arch is deeply recessed and encloses three arched openings which give access to the central chamber. This compartment only serves the original purpose of the building and is used as a mosque by the villagers, while the rest of it has been utilized for the residential purposes. In the west wall of this chamber is a stone *Mihrab* set in a double arch, ornamented with cusps and elaborately carved Pilasters.

The prayer hall *Iwan* is framed by two nonfunctional engaged minarets, the first Polygonal and the upper two circular and tapering like the *Qutub Minar*. The facade of the prayer hall is broken by 24 arched openings, the central one being the highest and flanked by tapering minarets in the Tughluq style¹¹⁷.

The large central court is surrounded by single bayed arcades on the south, east and north sides and by a three bayed prayer hall covered by low domes on the west. The Begum Puri mosque is the earliest example of the "four *Iwan*" plan used in India, with an *Iwan* and a dome

Elizabeth Schotten, Sultanate Architecture of pre-Mughal India, op. cit., p. 41-41, also see Abha Rani, op. cit., p. 29, A Welch and H. Crane, op. cit., p. 130

¹¹⁷ R. Nath, *Indian Mosques of the Sultanate period*, op. cit., p. 56

in the center of each court facade.¹¹⁸ Its large dome rises in the earlier *Maqsura* screen. Its emphatic vertical lines are rein forced by the double columns of the wings and are also, at sometime, beautifully contrasted by bold horizontal lines of the *chhajjas* of unquestionable indigenous origin. Arches are gorgeously crowned by cupolas. Aisles have deep shadows, full of mystery and concern. As a whole, the Begum Puri's was an original conception and it was a great achievement of the age which produced it. It set a trend and created a distinct class of pylon or *Iwan (Brahatmukhi)* Mosques called by R. Nath.¹¹⁹ The best examples of such type of Iwans we can find in the mosques of Jaunpur, where the Sharqis built some beautiful *Iwan* mosques¹²⁰.

During the period from C.1400A.D to 1480 A.D., while the Begum Puri is in rubble masonry, most of the Jaunpur mosques are in chiseled stone and their details too have been greatly improved and refined. But they developed, undoubtedly from the Delhi Prototype. ¹²¹ There is a controversy among the historians like Agha Mehndi Hassan wrote that, this mosque was erected by Muhammad binTughlaq because this mosque was constructed along with the jahan panah (palace). ¹²²As a whole, the Begum Puri Masjid was a great achievement of its age. Like the Alai-Darwaza, it too, is an original conception and like it, it also set a trend. ¹²³

Popularly it is known as Begum Puri Masjid simply because it is situated in the village of Begum Puri. It contains no inscriptions. Nor is there any other record which may ascribe it to Telangani. It is a popular

Elizabeth Schotten, op. cit., Pp. 45-46

¹¹⁹ R. Nath, op.cit, p. 56

Satish Grover, The Architects of India (Islam), op. cit., Pp. 46-47

¹²¹ Ibid., p. 47

Asar-us-Sanadid, Vol. 3, op. cit., p. 361

Abha Rani, op. cit., p. 30

misnomer. It is important to note that it is situated in the centre of the area which was occupied by JahanPanh and actually in the immediate neighborhood of Mohammad Bin Tughlaq's 'Hazar Sutun' Palace. Ibn Batuta described that the sultan also built a mosque by the side of Palace Hazar Sutun. Badra chach also mentioned that Muhammad bin Tughlaq built a mosque in the heart of Jahan panah.

But this is not clear that it is the same mosque, its features are similar to the mosques of Firuzian era, though some features are different, even then it appear, this mosque was constructed during the time of Firuzshah Tughlaq.

(G) KALU SARAI MOSQUE

It is located on the Mehrauli Road and situated in the neighborhood of the Masjid Begum Puri. It is now totally in ruined condition. Local people have occupied even the ruined structure of this historical monument. Its Northern and southern *dalans* have been totally destroyed. There is no inscription about on this mosque. But this mosque has been identified as a Firuzshahi mosque. It is built by Firuzshah's Prime minister Khan-i-Jahan. It is also built of rubble and mortar. Cupolas make up the super structure. As all these mosques were built contemporary, its date can also be fixed around 789AH/1387AD. 127

It is situated on a high plinth. It is an Octagonal Building diameter being 38'3" and 20' high. It is built of rubbles with steeply sloping

¹²⁴ Ibn Batuta, *Kitab-ul-Rehla*, op.cit., p.57

Badra chach, *Sharh-i- Qasaid*, Eng. Tr., Elliot and Dowson, Vol. 3 Pp. 119-20, A Welch and H. Crane, op. cit., p. 130

Sir Syed Ahmad khan, Asar-us-Sandid, Vol. 3, op. cit., p. 379

S.M. Azizuddin Husain, Shams Siraj Afif's Tarikh-i-Firozshahi: A source for the Study of Monuments of Delhi built during Firozshah Tughlaq's reign Edited by Shahbuddin Iraqi, Essays in Medieval Indian History and Culture, p. 208

sides, the corners being strengthened by dressed stone and it stands on a high plinth also faced with rubble. ¹²⁸But recently, there is no entrance doorway and the whole mosque is in ruined condition.

At each of its four cardinal points there is a doorway with stone grills but now mostly are disappeared. On the roof of the mandal, which is reached by stairs at the south, the west corners are three circular holes diam 1'5" curbed with red sandstone, which is rebated, so that it looks as if some sort of corner could be fitted on them. 129 It is difficult to say for what purpose these were intended. Traces can be seen at the edge of the roof of what appears to have been the former position of the pillars, supporting the structure.

It had eight *mihrabs* crowned with domes. Immediately to the east of the building, at a lower level, are the remains of arcaded structure with heavy grey stone pillars supporting a flat roof, which extends as an open terrace before the Mandal.¹³⁰

The purpose of the mandal is obscure Syed Ahmad Khan calls it Badi Manzil and on the authority of Akhbarul Akhyar states that it was bastion (Burj) of the fort of Jahan Panah. He adds that it contained a baradari on the roof, from which the Emperor Muhammad Shah reviewed his troops. Abdul Haq the Author of Akhbar-ul-Akhyar states that the Burj was occupied as a residence during the reign of Sultan Sikandar Lodi by the saint Shaikh Hasan Tahir, who breathed his last there, and was buried in the neighbourhood, where also are the graves of

Zafar Hassan, Monuments of Delhi, Vol. III and IV, op. cit., p. 157

¹²⁹ Ibid p 157

Sir Syed Ahmad Khan, Asar-us-Sanadid, Vol. 3, op. cit., p. 379

most of his descendants.¹³¹ The length of the mihrabs is 10" and width is 9.3 inch and all the *mihrabs* are covered by domes.¹³²

I have surveyed this mosque and through my survey I found that it is total in ruined conditions. Most parts of the masjid has been destroyed, some part has been left. I did not found any inscription, inscribed on the entrance, there is no entrance gateway. Now this mosque is used for residential purposes but not for prayer. I found some people living illegal in this mosque.

¹³¹ Zafar Hassan, op.cit., p. 157

Sir Syed Ahmad Khan, op. cit., p. 379

CONCLUSION

This dissertation pertains to understanding one of the vital Islamic architectures i.e. the mosque architecture, under the Tughlags, especially the mosque architecture of Firuzshah Tughlaq. The title of the dissertation "mosque architecture under Firuzshah Tughlaq" has been taken for this programme which pertains to an in depth analysis and the descriptions with minute details supported by survey reports, and photographs. The information and details from the contemporary sources has also been taken in to account. Thus its a significant step in regard to highlights of the architecture of Tughlaq period. In the history of Muslim India the Mughals hold pride of place. Their rule of more than three hundred years, from the beginning of the sixteenth until well into the nineteenth century, extended over most of India and shaped the architectural and cultural face of Islam there. But the roots of their achievement in creating a distinctive and unitary Indo-Islamic culture are found in the fourteenth century. From 1320-1388 A.D most of northern and central India was ruled by three kings of the Tughlaq dynasty was established the strongest and most creative state in the history of the Delhi Sutanate.1

There are other works on Sultanate Architecture which do not provide very true pictures and lacks in minute details and the description. The negligence on the part of the Archeological Survey of India and its allied agencies has caused considerable damages to the

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¹ Anthony Welch and Howard Crane, The Tughlags: Master Builders of the Delhi Sultanate, Magarnas-1, 1983, p. 123

Sultanate architecture and due to lack of conservation some of the monuments have already disappeared. The problems have brought up that some of the monuments not identifiable, so in this work those aspects have already been highlighted.

The Turks came to India with a different faith altogether and Islam being their religion, they wanted new places of worship in the form of mosque. They started their building activities with of the mosque. The first mosque in northern India which came up in the initial years of Turkish rule was the Quwwat-al-Islam mosque. The mosque architecture lacked several technique of architecture. The earlier mosques suffer from various short comings, Turks adopted indigenous techniques like walls, capitals, architraves, ceilings of the buildings etc. which show the haphazard architectural details which are visible on the Ghaurian and Khaljis architecture.

The mosque architecture came to India from West and Central Asia but it took centuries to reach to perfection in India. Starting from high revered Masjid-un-Nabwi at Medina to Masjid-i-Aqsa at Jerusalem. We find scores of mosques in Central and West Asian Muslim dominated regions belonging to Medieval Period. There was already tradition of beautiful architecture in the form of Churches and the architecture technique of Church building might have influenced the mosque building.²

Now coming down to Indian architecture we find that mosque continued to be the prime architecture with the Muslim rule in India.

² George Michell, Architecture of the Islamic world, London, 1978, p. 18

Along side the secular buildings in the form of palaces, forts, recreation centers and other such buildings for public use during the whole of Sultanate period, Mosque continued to find centrality in all the other Architectural activities. It was to remain very important form of building due to its religious significance.

The Khaljis had also provided with certain architecture for secular as well as religious purposes. Alauddin Khalji founded Siri, a new city of Delhi, it is very important for architectural technique and other building was Hauz-i-khas which was constructed during the reign of Alauddin Khalji. The area around the Quwwat-al-Islam mosque reasserted its important when Alauddin Khalji decided to double the existing mosque.

The Khaljis were succeeded by the Tughlags who had deep interest in the architectural activities. The initial two rulers though could not concentrate on mosque building but we find remains of forts and towns built by them. But the daunting task was left for Firuzshah Tughlaq whose interest in architecture was so deep that we have got series of mosque architecture and similar other architectural monuments during his reign. Jami mosque is the first mosque which was constructed by Firuzshah's wazir Khan-i-Jahan Maqbul. Other mosque is Kali Mosque situated on the eastern side of Basti Nizamuddin and Khirki mosque located in Khirki village. Kali and Khirki mosque has a similar connection, both mosques divided into four courtyards. Kalan mosque situated in Tukman gate is built on pure Firuzian style and other mosque is Begumpuri which is different from the other mosques of Firuzshah Tughaq, It is built on high plinth but not double storey building. Kalu Sarai mosque and Qadam Sharif mosque both are physically in ruined condition and has same features

of Firuzian architecture. We find some references of a mosque in the Wazirabad bund but it has not survived in our times.

We would like to conclude with this remark that Firuzshah Tughlaq could be favorably compared with the Mughal Emperor Shahjahan. It would be no exaggeration perhaps though the mosque architecture during his reign could not be perfected due to lack of architectural technique or lack of binding material but nevertheless, several marvelous mosques were built with whatever was available to him. So this study is significant from the point view of micro level study of an important period of Sultanate History and Sultanate Architecture.

Appendices

. APPENDIX - 1

PLATE - I

JAMI MOSQUE:- I have shown ten plates of Jami mosque from these plates it became clear that the building plan on which the building is constructed you can see it on plate no.1 (A) the plan of the above mentioned mosque is rectangular in shape, and the other thing attached to its plans are one of the courtyard and in the centre of this courtyard there is a well for water purpose. Hence on the western side there is a *Qibla* wall and on the remaining three sides there are vaulted sunk arches or cloisters, in the front side there is an Asokan pillar and on the south side there is a building which was commonly known as *Zenana* gallery.

Coming on another plate no.1 (B) we can see the main gate of entry in the Jami mosque. It has also an important feature that its entrance gate way is on the north side while in other mosques the main entrance is on the eastern side of the buildings.

Another plate no.1(C) one can judge its high plinth raised to 176.5 inches and the front view of the Jami mosque highlights its double storey. Besides the main entrance there are fifteen steps leading to entrance and on all the three sides.

In the next plate no.1 (D) an effort has been made to highlights above mentioned courtyard with a well and its surroundings. The water of the well was also utilized for the purpose of ablution-making before offering prayers.

Another plate no.1 (E) shows the inner portion of the main entrance.

Another plate no.1 (F) shows the main features of the above mentioned mosque tapering turrets which were used by Firuzshah in the construction of this mosque with the purpose so that there should be extra strength and stability to the mosque.

Another plate no.1 (G) highlights some lines inscribed on a slab of stone which gives us information about the mosque and Asokan pillar which was brought from Thopra.

Another plate no.1 (H) obviously represents the binding material utilized in the construction of the mosque that is rubble and lime mortar, plastered with red sand stone.

In the last plate no.1 (I) there is seen the pyramidal building of Asokan pillar. So untidily in the above mentioned nine plates one can understand the internal and external architectural features including the binding material and the surrounding of the Jami mosque of Firuzshah Tughlaq.

PLATE - II

Kali Mosque situated at Nizamuddin area:- Here in the context of this kali mosque I have shown nine plates showing different features of the mentioned mosque. However the plate no.2 highlights its building plan. The plan of this mosque is rectangular in shape, divided into four courtyards and there re three gateways by five flights of steps, and particularly with their rounded bastions throw out from each corner, the entire composition having a fortress like.

Another plate no.2 (A) one can see the inscription on the eastern gateway of the mosque. The above inscription is simply inscribed in

Arabic language and describe about the different aspect like the name of the architect and date of the construction of the mosque.

The plate no.2 (B) and (C) again highlights a written inscription can be easily understood.

Another plate no.2 (D) shows the southern gate of the Kali mosque and all the things building material, white marble arched gate is clearly visible.

In another plate no.2 (E) there is the *Qibla* wall with *Mehrab* and in one side of a pulpit, hence the whole *Mehrab* and pulpit newly painted and made with white marble is clearly seen.

Another plate no.2 (F) shown the main prayer hall of the Kali mosque and in front of it there are three gateways attached to it.

The other plate no. 2(G) simply highlights the two concrete stone pillars.

The last plate no.2 (H) highlights a view of tapering turrets is shown and it is quit clear that one can see the external wall of the mosque and the stones and binding material in its construction is clearly visible.

PLATE -III

RUINS OF THE QADAM SHARIF MOSQUE OF FIRUZSHAH

TUGHLAQ:- However I had tried to highlight the above mentioned mosque even though it is now in ruined condition so first plate no.3 highlights the gateway of the ruined Qadam Sharif mosque. There is no arch used in the gate but two pillars and a straight slab beam above them is quite visible.

In other plate no.3 (A) one can easily show the ruined building material like good quality stones are now scattered situation.

PLATE-IV

KHIRKI MOSQUE:- There are eleven plates which I have highlighted in context of different architectural features of the Khirki mosque. In the first plate shown the plan of the Khirki mosque it is quit clear. It is rectangular in shape and divided in to four courtyards and there are three entrance gateways of Khirki mosque.

Next plate no.4 (A) the view of main entrance is visible with its two lofty pillars attached on both sides of the gateway of main entrance.

In another plate no.4 (B) shows style of the roof of the mosque hence in this plate the architectural features are clearly seen.

Another plate no.4(C) shows inner courtyards in front of the various pillars of the Khirki mosque is clearly seen.

In another plate no.4 (D) the complete structure of the roof of mosque highlighting some bulbed like structure looking like multi domed mosque.

In other plate no.4 (E) highlights the external wall of the mosque its parapet and building material.

In another plate no.4 (F) shown the stairs made up of good quality of stone leading to roof of the mosque.

Another plate no.4 (G) shows the window structure with a jail for the purpose of the sun light.

In other plate no.4 (H) shows the technique of fixing recessed arches, the key stone arranged in a systematic order with voussoirs.

In plate no. 4 (I) shows the double storey building.

In other plate no.4 (I) there one can see a unique lofty tapering turrets attached to the external walls of the gateways of the mosque.

PLATE-V

KALAN MOSQUE AT TURKMAN GATE-There I have highlighted in plates in context of the internal and external architectural features of this mosque. The first plate no.5 simply highlights the front side of above mentioned mosque with long stairs attached from the ground. However it is the recent repaired structure and on both sides of the gate two lofty tapering turrets like structure are also visible.

In the next plate no.5(A) the complete plan of the Kalan mosque is rectangular in plan and built over a platform or high plinth (176.5 inches), the staircase leading to the mosque d contains 28 stairs, and every third stair is larger than other stairs.

In the next plate no.5 (B) there one can saw its renovated interior view and in front of it a courtyard, a water house enwalled with white marble had been clearly shown.

Other plate no.5(C) there is shown an inscription inscribed in an Arabic language on the eastern gateway of the above mentioned Kalan mosque, it shows the date of the construction and name of the architect who built this mosque.

Another plate no.5 (D) showed the recent written in Urdu script which highlights the date of construction and its location is quite clear and easily understandable.

Another plate no.5 (E) there is shown the technique of four *Iwan* plan and vaulted arch.

Next plate no.5(F) there is shown the structure of *Mehrab* inform of prayer hall and in the right side of the mihrabs there is shown the structure of *Minber* (pulpit) for reading the *khutba* and structure made with white marble recently renovated.

Another plate no.5 (G) the small gate of the chamber is shown. These were the side chambers utilized for residential purposes of the Imam or any other who can stay under Islamic laws.

In another plate no.5 (H) one of newly painted tapering turrets of the Kalan mosque has been shown quite clearly.

PLATE-VI

BEGUMPURI MOSQUE:- there I have highlighted seven plates in context of different architectural features of the Begumpuri mosque. In plate no. 6 it is highlights the main entrance gateway to the Begumpuri mosque, and above the gate on its roof, bulb like structure is visible, there is a long stairs attached to the gate is clearly seen.

Another plate no.6 (A) the building plan of the Begumpuri mosque is clearly highlighted its plan is based upon on Firuzian architecture.

In another plate no.6 (B) I have tried to highlight the main prayer hall along with multi pillars in it and in front of prayer hall there is a vast courtyard is clearly seen.

In the next plate no.6(C) here the structure of the tapering turrets outside the main prayer hall is quit visible.

Other plate no.6 (D) the technique of vaulted arches and four Iwan plan with double pillars of the Begmpuri mosque.

In another plate no.6 (E) it represent multi domed roof with true arches used in it.

In other plate no.6 (F) the building material like a good quality of Stone has been shown in the plate.

PLATE-VII

KALU SARAI MOSQUE IN RUINED CONDITION:- Here I have made an attempt to highlight the possible architectural features of the above mentioned Kalu Sarai mosque which is now in ruined condition. I have highlighted two plates in this regard.

In plate no.7 the external walls of the gate now in ruined conditions but yet represents its true arch can be see in one side of the bushes.

In the next plate no.7 (A) I tried to highlight the structure and technique of four Aiwan plan of ruined Kalu Sarai mosque which is clearly visible in the plate. But over all now this mosque is completely in ruined conditions. And at this time could not make its structural and architectural estimate in its ruined condition.

List of Illustrations

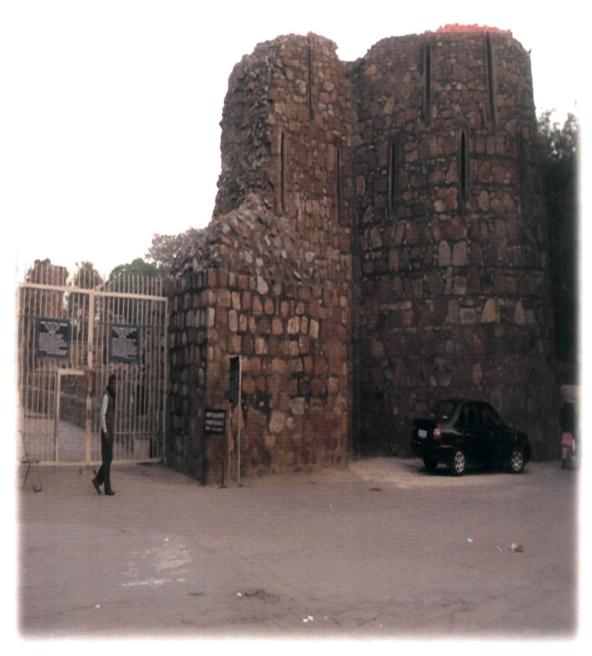


PLATE. 1: A Glimpse of KotlaFiruzshah Palace.

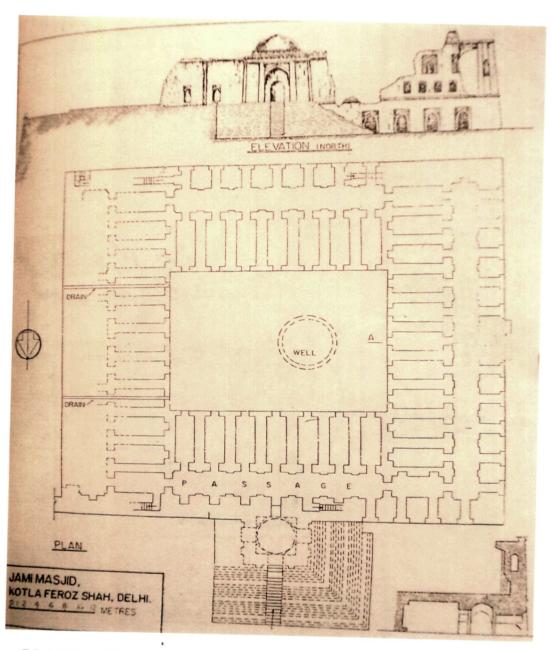


PLATE.1 (A): Building plan of the Jami Mosque at FiruzshahKotla. C.f. Abha Rani, *Tughlaq Architecture of Delhi*, Varanasi, 1991, p. 145

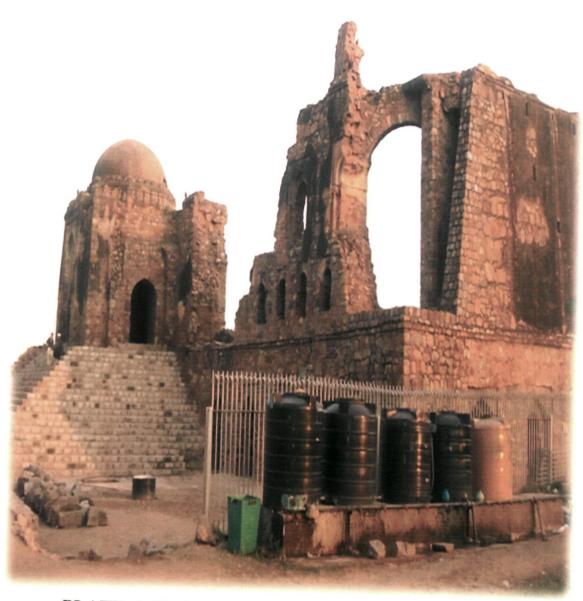


PLATE. 1 (B): Main Entrance of the Jami Masjid at KotlaFiruzshah.



PLATE. 1 (D): A View of Courtyard with a well.



PLATE. 1 (E): A View of Inner portion of the Entrance Gateway.



PLATE. 1 (F): A Close Glimpse of Tapering Turrets.

JAMI MASJID

THIS MOSQUE BUILT BY FIRUZ SHAH TUGHLAD IN 1. D. 1354, IS AMONG THE FEW SURVIVING BUILDINGS NSIDE THE CITADEL. THIS WAS THE LARGEST OF THE SEVEN MOSQUES BUILT IN DELHI DURING TUGHLAD'S REIGN THE MAIN ENTRANCE TO THE MOSQUE IS TO THE NORTH ON ACCOUNT OF THE PROXIMITY OF THE RIVER TO ITS EASTERN WALL, IT RESTS ON A SERIES OF CELLS IN THE GROUND FLOOR THE CLOISTERS ON THE SIDES TO ITS GOURTYARD AND ITS PRAYER HALL HAVE DISAPPEARED WITH ONLY A REAR WALL STANDING ON THE WESTERN SIDE. ACCORDING TO THE CONTEMPORARY HISTORIANS THERE EXISTED IN THE CENTRE OF THE OPEN QUADERANGLE THE SUNKEN OCTAGONAL STRUCTURE ROUND WHICH RECORD OF THE REIGN OF FIRUZ SHAH, PARTICULARLY OF THE PUBLIC WORKS EXECUTED BY HIM, WAS ENGRAVED. IN THE MOSQUE OR IN AN ADJOINING BUILDING WAS MURDERED THE EMPEROR ALAMBIR II IN 1761.

THIS MOSQUE WAS VISITED BY SULTAN TIMUR TOWARDS THE END OF 1398 TO SAY HIS PRAYERS AND HE WAS SO MUCH IMPRESSED BY THE DESIGN OF THIS BUILDING THAT HE TOOK SOME MASONS AND ARTISANS ALONG WITH HIM TO SAMARKAND WHERE HE BUILT A MOSQUE ON THE SAME PATTERN.

PLATE. 1 (G): A Close view of writing emblazoned on a piece Stone.



PLATE. 1 (H): A View of Binding Material.

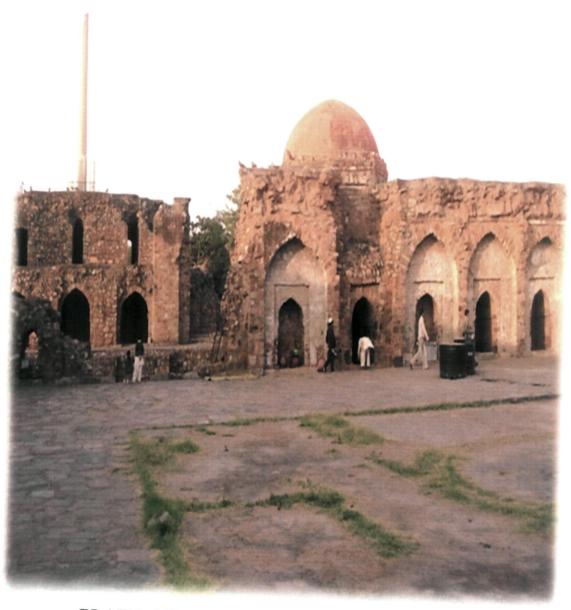


PLATE. 1(I): Jami Masjid with Asokan Pillar.

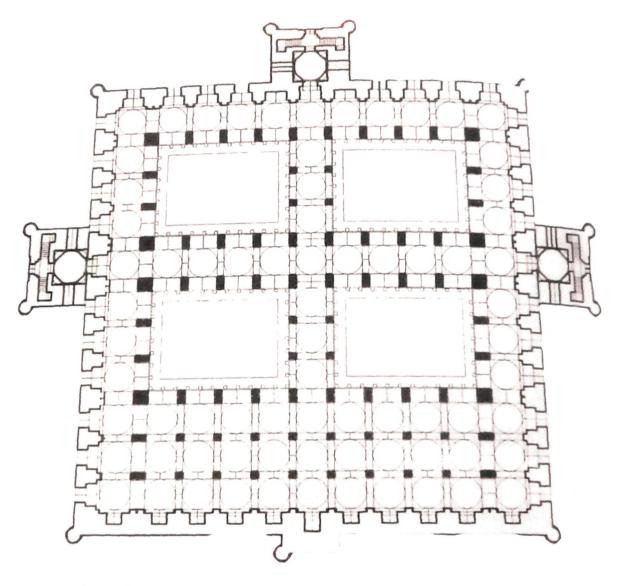


PLATE.2: Building Plan of the Kali Mosque at Basti Nizamuddin. C.f. Elizbeth Schotten Merklinger, *Sultanate Architecture of pre-Mughal India*, New Delhi, 2005, p.44

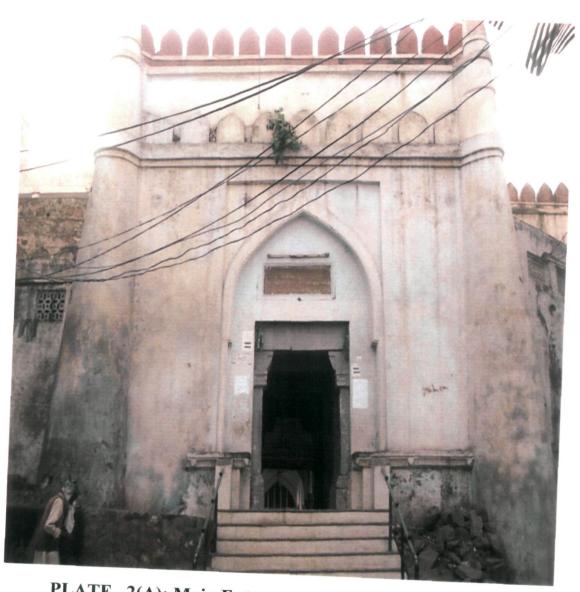


PLATE. 2(A): Main Entrance of Kali Masjid situated at Nizamuddin Area.



PLATE. 2 (B): An inscription on eastern gateway of Kali Masjid.

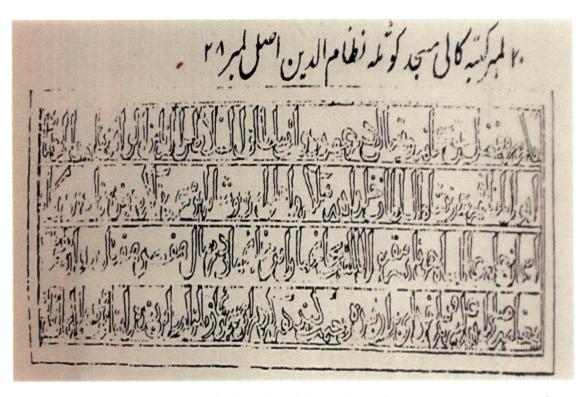


PLATE. 2 (C): An Inscription Deciphered on the eastern gateway of Kali Mosque situated in the Basti Nizamuddin, C.f. Sir Syed Ahmad Khan, *Asar-us-Sanadid*, V-3, New Delhi,1990, p. 168

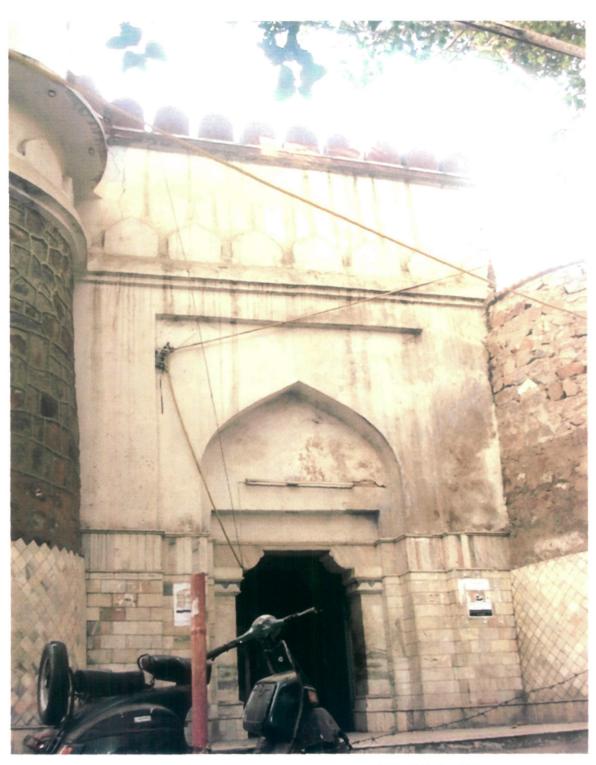


PLATE. 2 (D): Southern gateway of Kali Masjid.

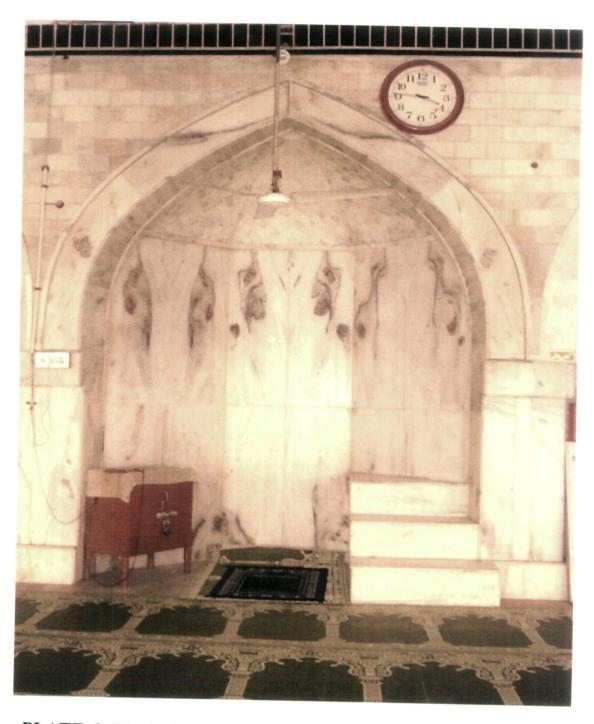


PLATE. 2 (E): A view of Qibla wall of Kali Masjid at Nizamuddin area.



PLATE. 2 (F): A view of main Prayer Hall, Kali Masjid.



PLATE. 2 (G): A view of double pillars of Kali Masjid.

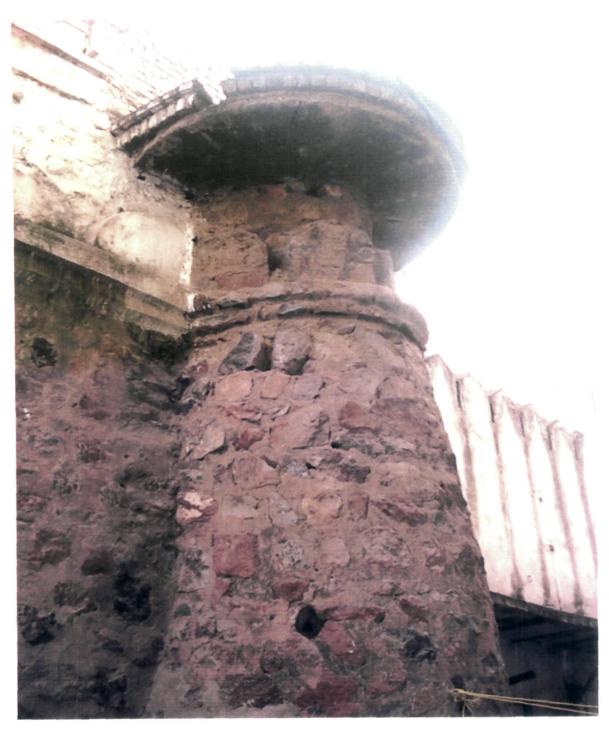


PLATE. 2 (H): Close view of Tapering turret, Kali Masjid.



PLATE. 3: A gate way of ruined Qadam Sharif Mosque.

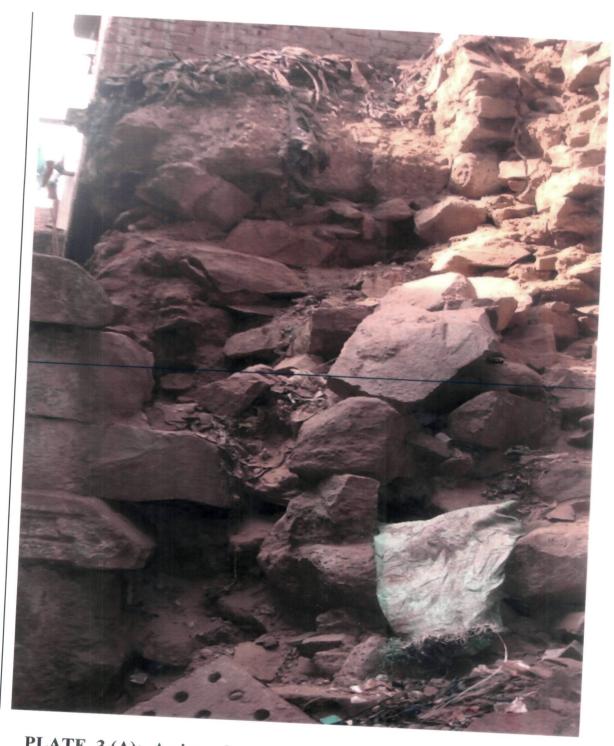


PLATE. 3 (A): A view of material which was used in the Qadam Sharif Mosque.

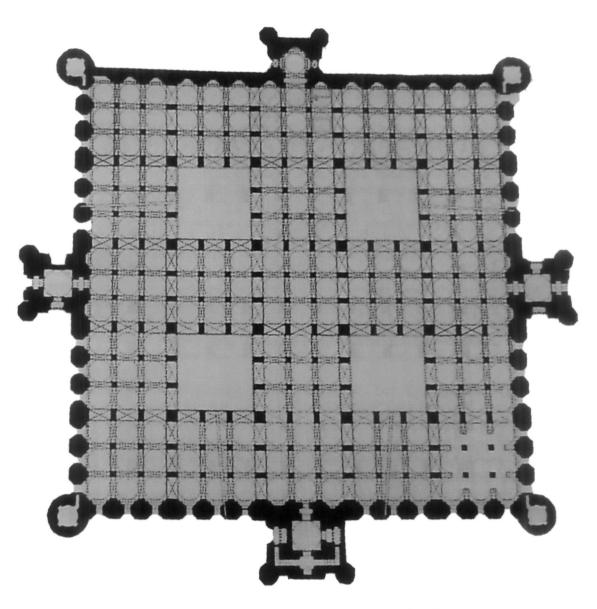


PLATE. 4: Building plan of the Khirki Mosque. C.f. Elizabeth Schotten, Sultanate Archiecture of Pre Mughl India, New Delhi, 2005, p.43

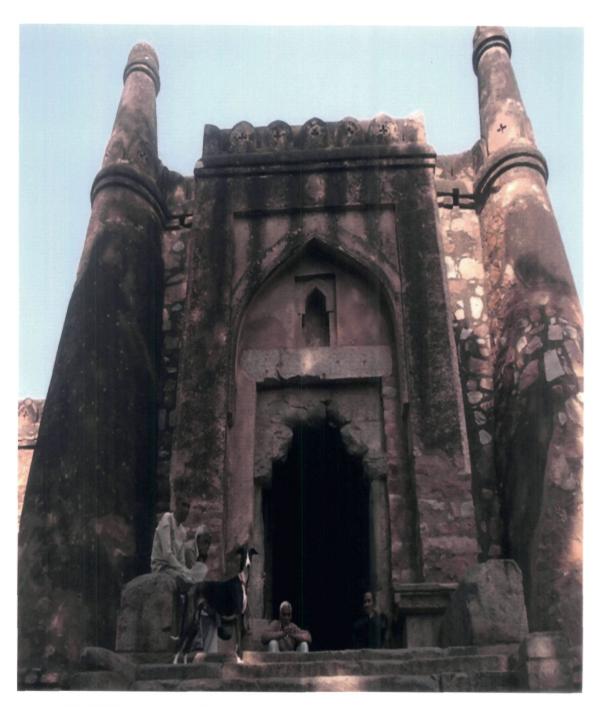


PLATE . 4 (A): Khirki Mosque, A view of main Entrance.

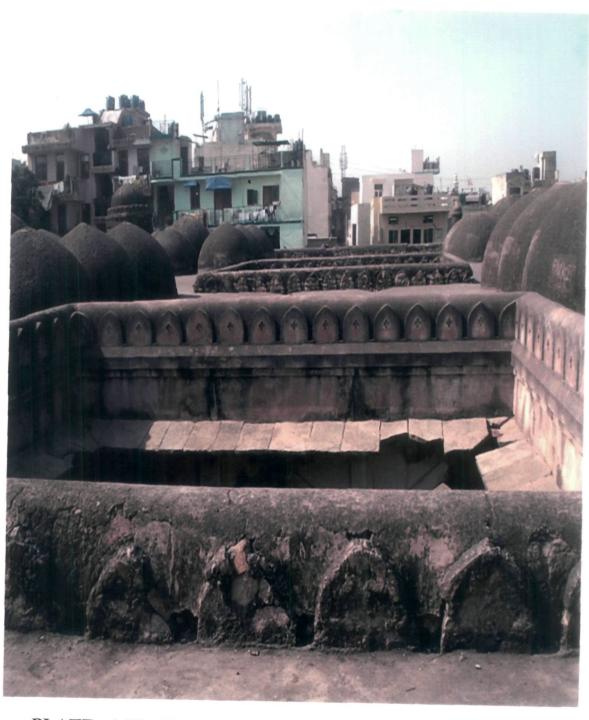


PLATE . 4 (B): The picture shows the roof style of the Khirki Masjid.

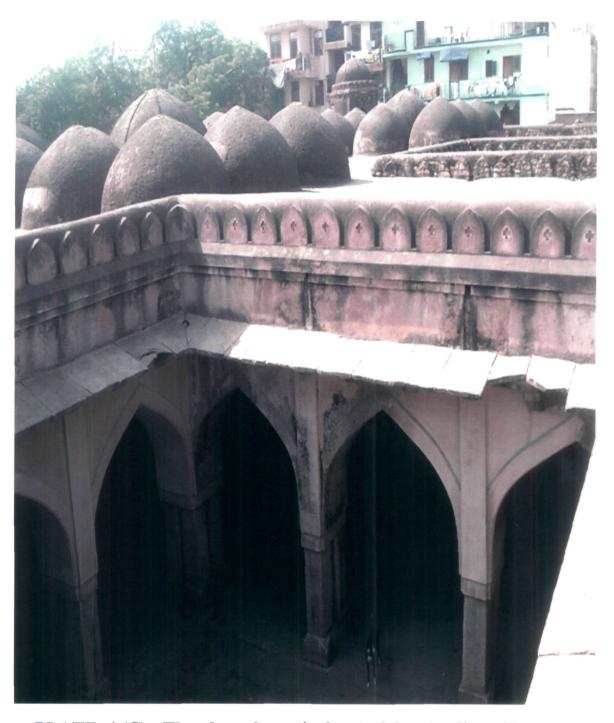


PLATE. 4 (C): The place shown in front of the standing pillars highlights the inner Courtyards of the Khirki Mosque.

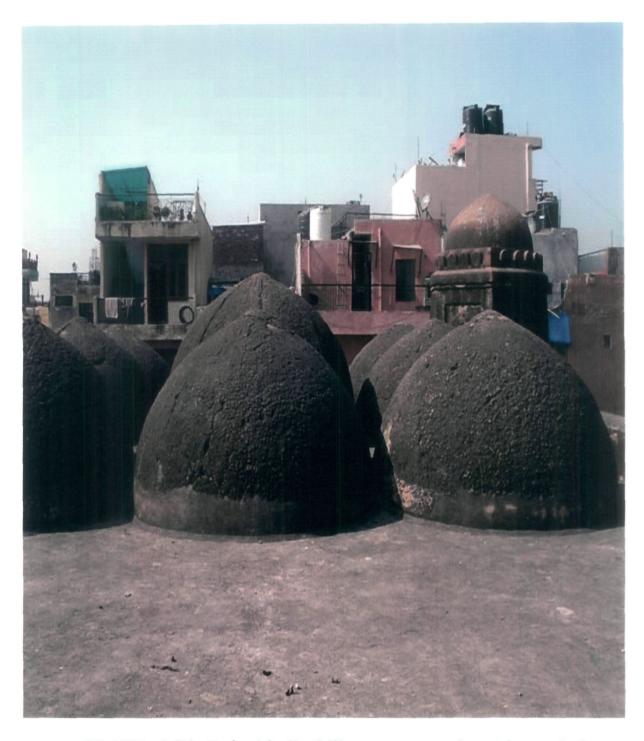


PLATE. 4 (D): Raised bulbed like structures above the roof of Khirki Mosque, showing few domes of multidomed Mosque.

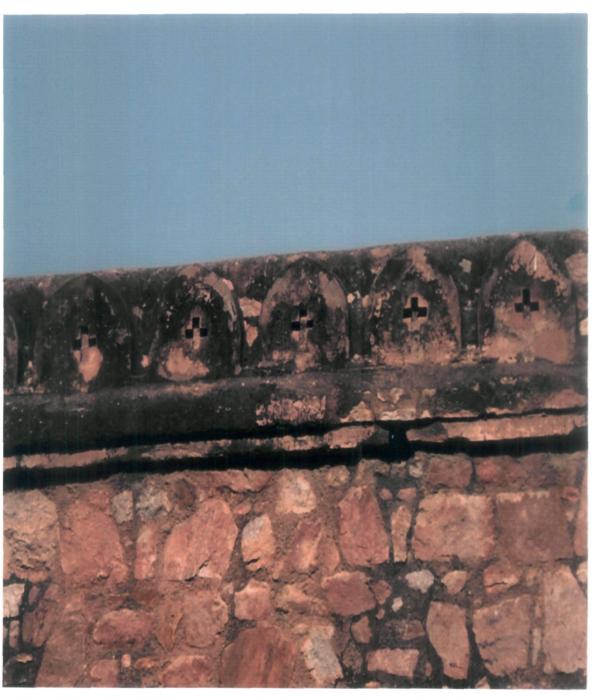


PLATE. 4 (E): THE outer wall of the building of Khirki mosque, showing the Parapet and building material.



PLATE. 4 (F): A view of Stairs leading to roof, Khirki Mosque.

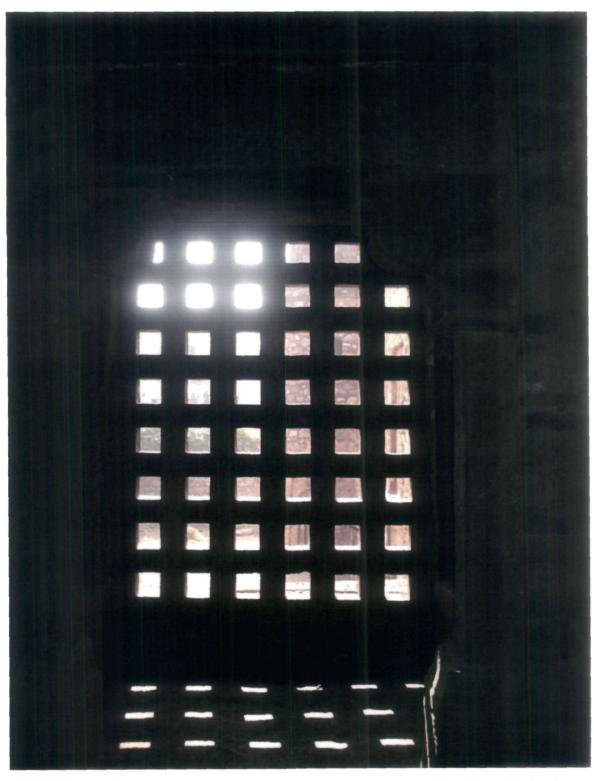


PLATE. 4 (G): A general view of the window (cornice) of the Khirki Mosque.

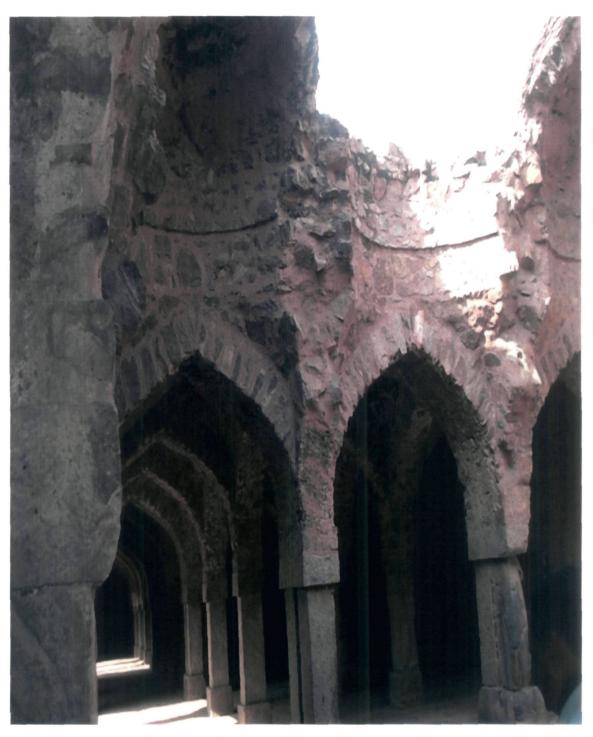


PLATE. 4 (H): A general view of ruins Khirki Masjid showing the recessed Arches, the arrangement of key stone and voussoir are clearly visible.

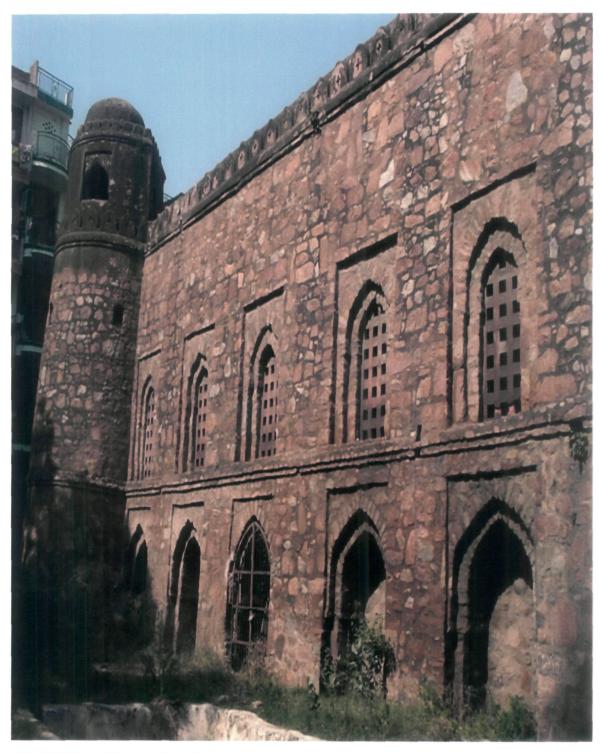


PLATE . 4 (I): A double storey looks of the Khirki Masjid, however the lower portion of the building is the only plinth having no space in it.



PLATE. 4 (J): A view of one of the uniqueTapering Minarets, Khirki Masjid.



PLATE.5: A front view of Kalan Mosque at Turkmangate with recent exterior renovations.

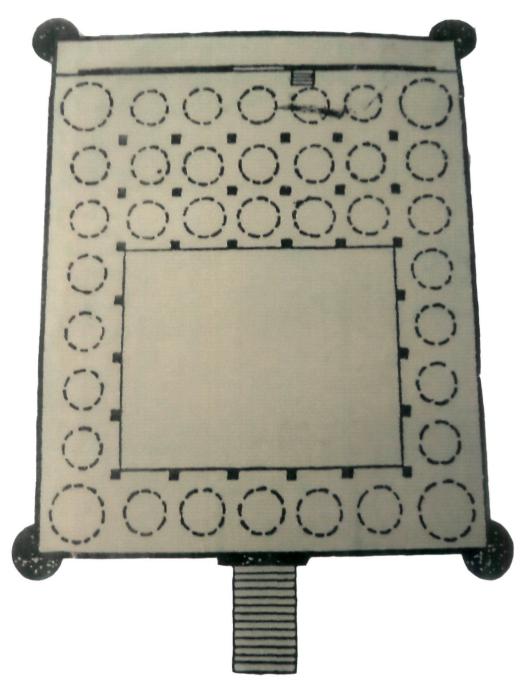


PLATE. 5 (A): Building plan of Kalan Mosque situated at Turkmangate. C.f. Abha Rani, *Tughlaq Architecture of Delhi*, Varanasi, 1991, p.144

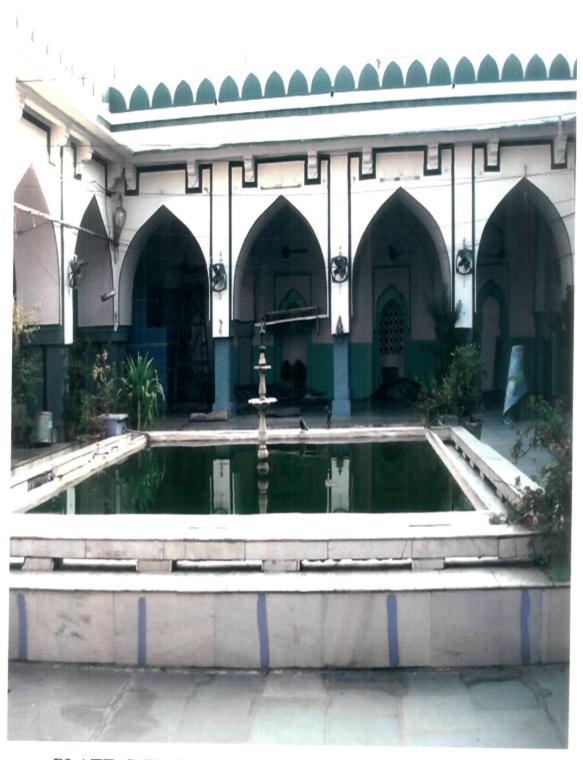


PLATE. 5 (B): Renovated Interior view of Kalan Masjid.

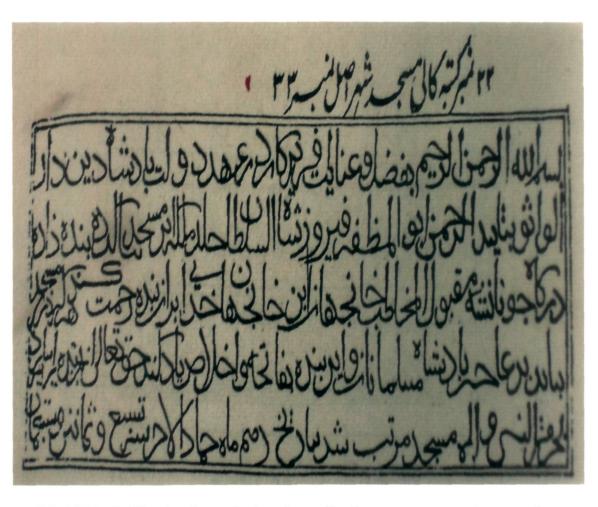


PLATE. 5 (C): An Inscription inscribed on eastern gateway of Kalan Mosque. C.f. Sir Syed Ahmad Khan, *Asar-us-Sanadid*, V-3, New Delhi, 1990, p.169



PLATE. 5 (D): Recent Urdu inscription, Kalan Masjid.



PLATE.5 (E): A view of four Iwan plan and vaulted Arch of Kalan Mosque.

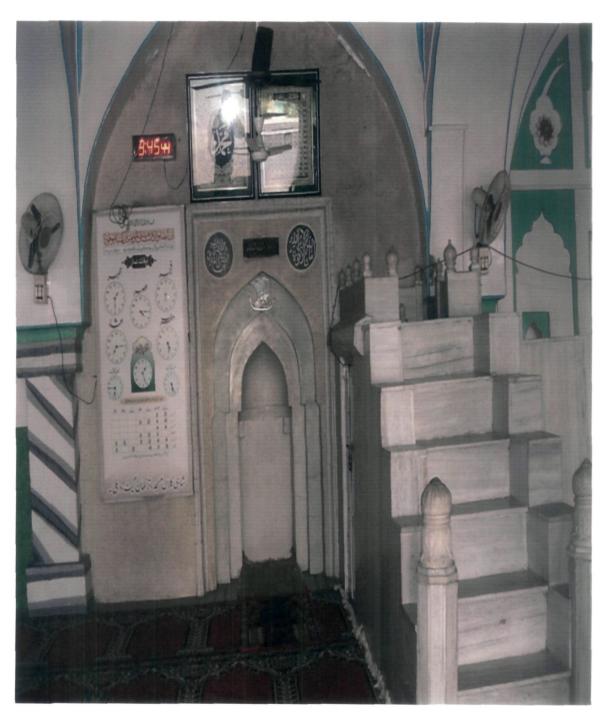


PLATE . 5 (F): A Glimpse of Main prayer hall and minber (pulpit).



PLATE. 5 (G): A View of side chambers for the residential purpose of Kalan Mosque.



PLATE. 5 (H): A View of newly painted Tapering turrets of Kalan Mosque.



PLATE.6: Main Entrance gateway of Begumpuri Mosque.

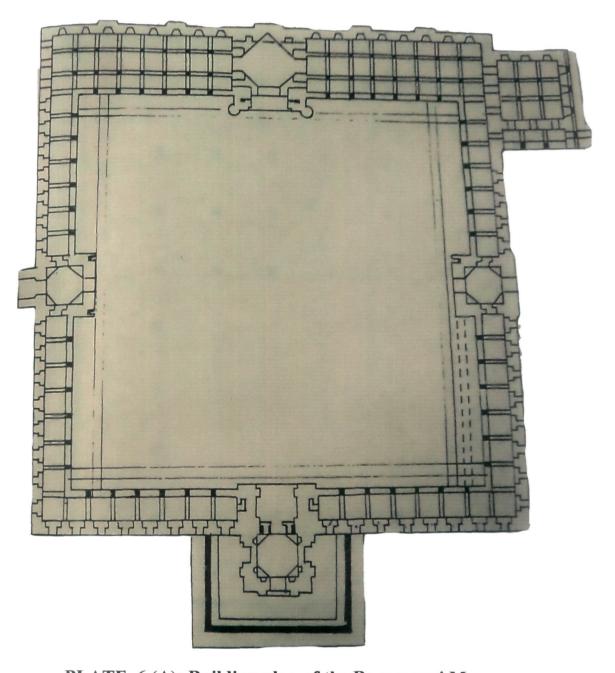


PLATE. 6 (A): Building plan of the Begumpuri Mosque. C.f. Abha Rani, *Tughlaq Architecture of Delhi*, Varanasi, 1991, p. 143

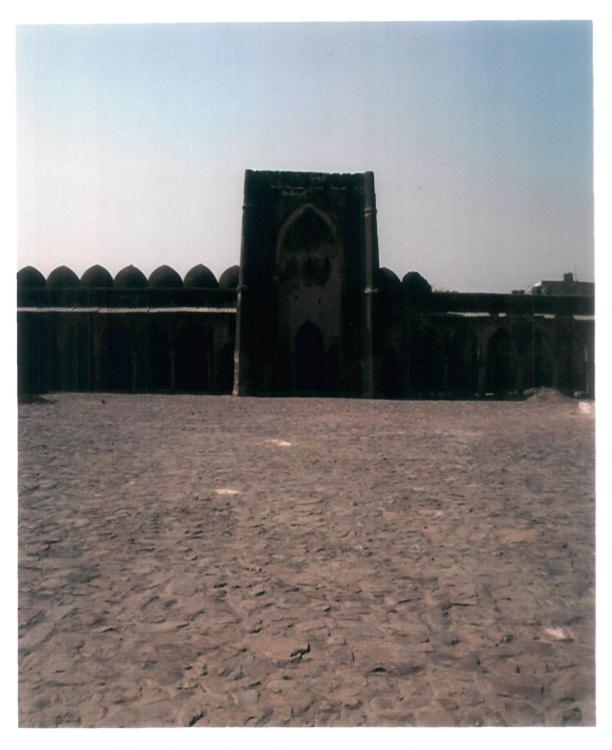


PLATE. 6 (B): A View of Main prayer hall and courtyard of Begumpuri Mosque.



PLATE. 6 (C): A Glimpse of prayer hall and tapering turrets



PLATE. 6 (E): A view of multi domed roof with true Arches.



PLATE. 6 (F): A View of material which was used in the Begumpuri Mosque.

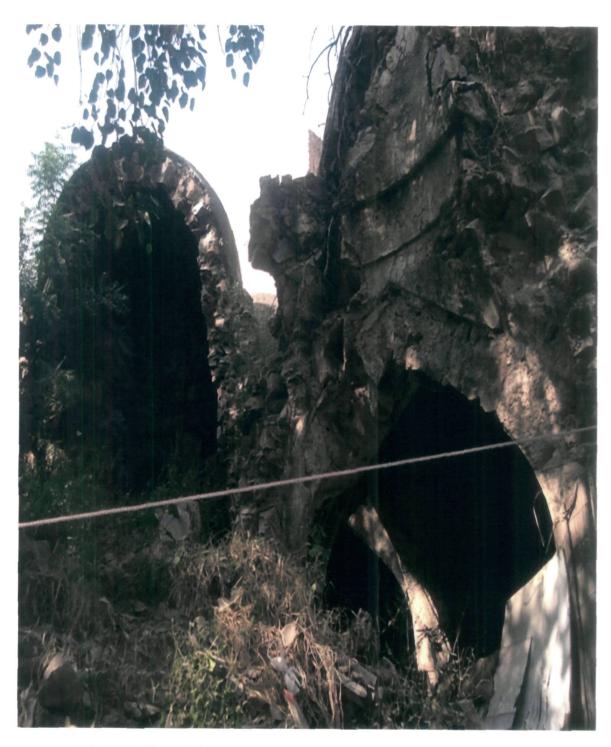


PLATE. 7: A View of Dilapidated Kalu Sarai Mosque.



PLATE. 7 (A): A Inner View of four Aiwan Plan of ruined Kalu Sarai Mosque.

Glossary

GLOSSARY

Abacus Phalaka or palagai A square rectangular table forming

the crowning member of a capital.

Aisle Laternal divisions running at the sides of the nave.

Aiwan Usually a vaulted entrance or hall, But in Mughal

India a pillared gallery.

Alcove Vaulted recess in wall

Antechamber Chamber or small hall in front of a larger hall

Arabesque Decoration with fanciful intertwining of ornamental

elements or a term used to designate denaturalized

vegetal ornament, but which now also includes other

Islamic ornament such as geometric repetitious and

fills the entire surface of the ornament.

Arcade or Arcuate Range of arches supported by Piers or columns or

construction dependent on arches or the arch

Principle.

Ashlar Squared stone work in regular courses, in

contradiction to rubble work.

Balcony Outside balustraded platform.

Balustrade.

Baradari "Twelve pillared", a pillared portico or Pavilion,

columned building.

Barbian An outwork intended to defend the entrance to a castle

or fort.

Barge Board Projecting roof to a gable.

Barrel vault Cylindrical form of roof or ceiling.

Bastion Projecting part of a fortification or fort.

Batter Slope, rake.

Battlements Indented parapet.

Bauli or Wav Step wall of Gujarat and Western India.

Bay A division or compartment, Between pillars, a chauki.

Beam Lintel, long piece of stone or wood supported at each

end.

Boast Boasting, stone projection left for the purpose of

carving.

Boss Ornamental projection in form of a large knob.

Bracket Projecting ornament or support.

Bulbous Shaped like a guvava nearly spherical.

Burj Tower.

Buttress Support built against a wall.

Canopy Covering over a niche (Recess in wall for the

reception of a stature or ornament.

Causeway Raised road.

Ceiling Covering surface under roof.

Cenotaph Sepulchral Monument.

Centering Temporary construction on which stones of the arch

are mounted.

Chaburji Pavilion, also raised platform for sitting.

Chajja Overhanging cornice, Eave.

Chhatri Kiosks, or small pavilions, acting as turrets on the

roof.

Corbel Block of stone Projecting from a wall or pier:

Brackets.

Core Inner construction of wall and other architectural

features.

Cornice Any crowning portion or projection.

Corridor Passage in a building.

Cupola In architecture, a cupola is a small, most-often dome-

like structure, on top of a building often used to

provide a lookout or to admit light and air, it usually

crowns a larger roof or dome. The word derives, via

Italian, from the lower Latin cupula (classical Latin

cupella from the Greek kypellon) small cup (Latin

cupa) indicating a vault resembling an upside down

cup.

Cusp Cusped, projecting point between small arch of an

archway.

Dargah In India designation of a Mohammadan shrine or

tomb.

Eaves Lower portion of a roof projecting beyond the face of

the wall.

Enceinte Enclosure.

Engrailed Foliated, cusped, as arch having arch within its

curves.

Facade Front view or elevation.

Finial Finishing portion of a Pinnacle.

Forum Public place.

Fret Ornamental pattern usually carved and perforated.

Gallery Passage common to rooms in an upper storey.

Galli Small street or lane.

Garth Small Garden within cloisters.

Ghat Platform or steps at edge of water.

Girder Beam for support.

Gothic Pointed arched style prevalent in western Europe

during the 12thto the 16th centuries

Grill Gratting, latticed screen.

Gumbad Local name for a dome.

Headers and Bricks bonded with their short or long face placed

Stretchers alternately.

Hypostyle Pillared hall.

Iconography Represented by figures.

Idgah Persian word for the *musalla* or praying place used on

the two chief Muslims festivals. Eid-ul-Zuha, Eid-ul-

Fitra.

Intarsia A mosaic of tinted or natural wood etc.

Intrados Inside surface on an arch.

Jali Literally "net" any lattice or perforated pattern.

Jami Masjid (Pers.) Congregational Mosque for Friday prayer.

Keep Tower of a fort.

Keystone Central stone of an arch.

Kiosk Chattri, small pavilion.

Koti/kothi House, Haveli.

Kotla Citadel.

Liwan Pillared cloisters of a mosque.

Loggia A gallery open to the air; verandah.

Lunette Crescent shape; semicircular space or opening.

Minarah Adjacent structure with mosque for calling Adhan

(Call to prayer).

Magsura Screen or arched facade of a mosque.

Masjid/Mosque A building in which Muslims worship.

Mausoleum Large tomb building.

Mihrab(Pers.) The niche or arched recess in the western wall of an

Indian mosque and towards which worshippers turn

for prayer.

Minbar(Pers.) Pulpit in the mosque.

Moat Deep wide ditch surrounding a fort.

Modillions Projecting brackets in the classical orders.

Monoblock Single piece of concrete composition.

Monolith Single block or stone shaped into a pillar or

monument.

Mortar Mixture of lime, sand and water for joining stones or

bricks.

Mortice Hole cut to receive a projection, especially a tenon.

Mortuary chamber Maqbarah or Taikhana underground compartment of

a Mohammaden tomb.

Mosaic Decoration formed of small cubes of stone, glass,

marble or composition.

Mullion Upright members used to divide openings in to

smaller spaces. A mullion is a structural element

which divides adjacent window units, also known in

the commercial door industry as a piece of hardware

that divides the opening of a pair of doors.

Mural Wall decorations.

Naqqar khana Drum House, arched structure to announce arrival by

beat of drums.

Nave The central or main compartment of a building.

Niche Recess in wall for the reception of a stature or

ornament.

Nook-shaft Detached pillar in a doorway, opening or pier.

Obelisk A tall pointed stone pillar that has been built to

remember an important person or event usually

monolithic, shaft of stone with pyramidal look

Ogee A form of molding or arch, the curves of which

resemble the cyma reverse.

Opus sectile A marble intarsia (in lay) of various colors.

Oriel Projecting window.

Over sailing System of construction in domes or arches where one

course of bricks or stones projects over the course

below.

Pagoda Tall structure in several stories.

Panel Sunken compartment in a wall etc.

Parapet Upper portion of a wall above the roof.

Patio Open court of a Spanish dwelling.

Pavillion Chabutra.

Pediment Triangular termination of the roof in a classical

temple.

Pendentive Triangular surface by which a dome is supported on a

square compartment.

Peristyle Range of columns surrounding a court or temple.

Phase of transition Structural system by which a square hall alters its

shape above in order to accommodate the circular

base of a dome.

Pier Supporting mass other than a column.

Peitra dura Inlaid mosaic of hard and expensive stones over other

type of stone.

Pilaster Square Pillar projecting from a wall.

Pinjira Lattice work.

Pinnacle Apex, Guldasta, small turret like termination.

Plan Representation of a building showing the general

distribution of its parts in horizontal section.

Plinth Lower portion or base.

Porch Structure in front of doorway.

Portal Doorway.

Portico Space enclosed within columns.

Postern Back door, side way or side entrance.

Pylon Tall long piers generally attached to any monumental

gateway more commonly used in Tughlaq buildings.

Pyramidal Inclining to an apex like a pyramid.

Qibla Direction for Muslim prayer towards Kab'ba.

Qila Fort.

Quadrangle Four sided figure or court.

Quoin Corner stones at the angles:

the cornerstones of brick or stone walls. Quoins may

be either structural or

decorative. Architects and builders use quoins to give

the impression of strength and firmness to the outline

of a building.

Qutb Stake, axis or pivot; highest stage of sanctity among

Moslim saints.

Rampart Broad-topped defensive mound or structure.

Random rubble Masonry formed of stones of irregular size and shape.

Rib Projecting band on a ceiling or vault.

Ridge Highest point of a roof, running from end to end.

Rose Window or wheel window, circular window with

mullions converging like the spokes of a wheel.

Rustication Method of forming stone work with recessed joints.

Sehn Open courtyard of a mosque usually with water tank

for ablution purposes.

Shaft Portion of a column between base and capital.

Soffit Underside of any architectural member.

Spandrel Triangular space between the curve of an arch and the

square inclosing it.

Squinch arch Arches placed diagonally at the angles in the interiors

of domes to connect from square to round.

Stalactite System of vaulting remotely resembling stalactite

formations in a cave.

Stellate Arranged like a star, Radiating.

Stucco Kind of plaster or cement for coating surfaces.

Super columniation One row of pilasters or pillars in a story above

another.

Tehkhana (Persian) Underground apartments.

Temenos Sacred precincts of a temple or sanctuary.

Tempera Method of mural painting by means of a body such as

white pigment.

Trabeate Built using horizontal beams instead of arches or Use

of beams in construction

Turrets Small towers.

Vault Arched covering over any space.

Vestibule Ante room/Inner chamber.

Voussoir Wedge shaped blocks forming a true arch.
Wagon-Vault Semi-cyclindrical roof like a wagon or cover.

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